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(See Advertisement, p. 245.)

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Price One Shilling; or, Threepence each.

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**THE MUSICAL TIMES**

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1885.

**SIR HENRY BISHOP'S OPERAS**

By F. CORDER.

THE name of Sir Henry Bishop, though a household word in the ears of all English lovers of music, is not associated by the present generation with any kind of stage entertainment, save that one or two of his most hackneyed songs are occasionally dragged into feeble operettas, where their undying freshness and vigour present only a too glaring contrast to the flaccidity of their surroundings. We all know "Bid me discourse," "Tell me, my heart," "Should he upbraid," and I fancy that a few of my readers must have heard "Home, sweet Home"\* and "My pretty Jane." Thanks to the admirable cheap editions of Messrs. Novello, nearly the whole of the contents of Sir Henry Bishop's nine volumes of collected Gleees and Choruses are not only extant but in the highest degree popular in the present day. But his operas? Why, these are his operas, or at least, the best and largest portion of them.

I suppose that most of my readers are aware that until about half a century ago opera in England meant nothing more nor less than a farce or melodrama with just so many songs and choruses stuck in as the piece would bear without being absolutely killed by them. Owing to this pleasing and artistic method of procedure the only chance of immortality for a work was for one of the two component parts, play or music, to be very good and the other very bad; the two elements were utterly incongruous and could not survive together to a more enlightened age. Such invertebrate pieces as "The Quaker," "The Waterman," and "No Song, no Supper," have lived through their music, while the "Forest of Bondy," "The Miller and his Men," and many other excellent plays have been completely divested of their unnecessary music, and enjoyed long lives as melo-dramas pure and simple. This is another proof of the truth of Wagner's oft-made assertion that the old form of opera—a play with incidental music—is an incongruity and an anomaly. Music and drama may be excellent separately, but it is just when they are excellent separately that they refuse to unite, and, when forced into conjunction, are both inartistic and unsuccessful.

To begin with a few biographical details, it may here be stated that Henry Bishop was born in London on November 18, 1786, and died at the age of over 68, on April 30, 1855. His first production was an operetta, played at Margate in 1804, and his last an ode for the installation of the Earl of Derby as Chancellor of Oxford in 1853, scarcely a subject which "yearned for musical expression," but it procured him his degree of Mus. Doc., a distinction which doubtless cheered his last days.

Bishop's works for the stage, consisting of ballets, operas of various calibre, and arrangements, testify to his industry, being about ninety in number. The following is a complete chronological list:—

1804, *Angelina* (Operetta). 1806, *Tamerlan* and *Bajazet* (Ballet), *Narcisse et les Graces* (Ballet), *Love in a Tub* (Ballet), *Caractacus* (Opera). 1808, *The Mysterious Bride*. 1809, *The Circassian Bride*, *Mora's Love*, *The Vintagers*. 1810, *The Maniac*, or

\* Referring to the remarks upon this air in THE MUSICAL TIMES of November there is little doubt that it is Bishop's very own, all family resemblances notwithstanding. It was only called "A Sicilian air" to fill a gap in a volume of national music edited by him

1826

April 28.

To-morrow is the first performance of my so called rival's opera; *Aladdin*. I am very curious to hear it. Bishop is certainly a man of talent, but without any originality of invention. I wish him the best success; we all have room in the world.

God bless you, my dearly beloved. How often do I count days, hours, minutes to our meeting again. We have been separated before, and surely have always dearly loved each other, but *this longing* now is indescribable.

April 30.

Yesterday was an interesting day; the first representation of my so called rival's opera, *Aladdin*. It was so crowded, that hardly any tickets could be got. But one of the proprietors offered me his box and even made me a call. We all dined at home, and then drove to Drury Lane. I had hardly entered the box and been seen, when the whole house rose and received me with the greatest enthusiasm. This, in a different theatre, on this day, showed the love of the nation, and it affected and rejoiced me very much.

*The Overture, and the whole of the Music in*

**A L A D D I N**

**OR THE WONDERFUL LAMP.**

**A Fairy Opera.**

**IN THREE ACTS**

*Performed at the*

**Theatre Royal Drury Lane,**

**COMPOSED BY**

**HENRY R. BISHOP.**

*Composer to the Theatre Royal Drury Lane*

**AND**

*Professor of Harmony & Composition at the Royal Academy of Music.*

*Ent. Sta. Hall.*

*P.L.M.6*

*London, Printed by Goulding & Dalmaine,*

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**HRB**

*c*

5<sup>r</sup> M. 391.3

Allen A. Brown

Aug 14, 1894

I Dedicate

This Opera

To

My Dear Mother!

Henry R. Bishop.

London, June 1826.

Handwritten title or header at the top of the page.

First system of handwritten text or musical notation.

Second system of handwritten text or musical notation.

Third system of handwritten text or musical notation.

Fourth system of handwritten text or musical notation.

Fifth system of handwritten text or musical notation.

Sixth system of handwritten text or musical notation.

Seventh system of handwritten text or musical notation.



OVERTURE.

H. R. Bishop

ADAGIO

*sostenuto*

*p* *f* *p* Corni

*legati*

*tremolo* *simili*

L.H.

*mf* *p* *simili* *f* *cres:*

*f.f* *cres:*

*f.f*

Ov: Aladdin.

2 *All<sup>o</sup> con fuoco*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. A piano (*p*) dynamic marking is placed at the beginning of the first measure.

The second system continues the piece. It features a crescendo (*cres:*) marking over the first few measures. The dynamic changes to mezzo-forte (*mf*) and then back to piano (*p*). The melodic line in the upper staff shows increasing intensity and complexity.

The third system shows further development of the musical themes. The upper staff continues with intricate melodic patterns, while the lower staff maintains a steady accompaniment. The overall texture is dense and rhythmic.

The fourth system continues the energetic and fiery character of the piece. The melodic line in the upper staff is highly active, with many sixteenth and thirty-second notes. The accompaniment in the lower staff is also rhythmic and supports the main melody.

The fifth system features a crescendo (*cres:*) leading to mezzo-forte (*mf*), followed by another crescendo (*cres:*) leading to fortissimo (*f*). The music reaches a point of high intensity and volume.

The sixth system concludes the piece. It begins with a fortissimo (*ff*) dynamic marking. The final measures show a continuation of the intense melodic and harmonic activity, ending with a strong, decisive cadence.

Ov: Aladdin

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with various ornaments and slurs. The bass clef part features a rhythmic accompaniment with chords and a dynamic marking of *ff* (fortissimo).

Second system of musical notation, continuing the piece. The treble clef part has a melodic line with slurs and ornaments. The bass clef part has a rhythmic accompaniment with chords and a dynamic marking of *ff*.

Third system of musical notation, continuing the piece. The treble clef part has a melodic line with slurs and ornaments. The bass clef part has a rhythmic accompaniment with chords and a dynamic marking of *ff*.

Fourth system of musical notation, continuing the piece. The treble clef part has a melodic line with slurs and ornaments. The bass clef part has a rhythmic accompaniment with chords and a dynamic marking of *ff*.

Fifth system of musical notation, continuing the piece. The treble clef part has a melodic line with slurs and ornaments. The bass clef part has a rhythmic accompaniment with chords and a dynamic marking of *ff*.

Sixth system of musical notation, continuing the piece. The treble clef part has a melodic line with slurs and ornaments. The bass clef part has a rhythmic accompaniment with chords and a dynamic marking of *ff*.

Ov: Aladdin

First system of musical notation. The upper staff features a melodic line with sixteenth-note runs and is marked with a piano (*p*) dynamic. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The upper staff continues the melodic line with a mezzo-forte (*mf*) dynamic. The lower staff continues the accompaniment.

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment, marked with a mezzo-forte (*mf*) dynamic.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment, marked with a crescendo (*cres:*) and a forte (*f*) dynamic.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment.

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including slurs and accents. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* is present in the left hand.

Second system of musical notation. The right hand continues the melodic development with slurs and accents. The left hand features a more active bass line with eighth notes. A dynamic marking of *p* is present in the left hand.

Third system of musical notation. The right hand has a dense texture of sixteenth notes. The left hand has a steady bass line. A dynamic marking of *cres:* is present in the right hand.

Fourth system of musical notation. The right hand features a complex rhythmic pattern with many sixteenth notes. The left hand has a bass line with some rests. Dynamic markings include *f* in the left hand, *cres:* in the right hand, and *ff* at the end of the system.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a steady bass line with chords. A dynamic marking of *ff* is present at the end of the system.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with some rests. A dynamic marking of *ff* is present at the end of the system.

The musical score consists of eight systems of piano accompaniment. Each system is written for two staves (treble and bass clef). The first system is marked *tremolo* and *p*. The second system is marked *f*. The third system is marked *ff*. The fourth system contains markings *rf*, *rf*, and *p*. The fifth system features sixteenth-note runs in the right hand, with the number '6' indicating sixteenth notes. The sixth system includes markings *cres:*, *mf*, *f*, and *cres:*. The seventh system is marked *ff*. The eighth system concludes with a *Ort* marking in the bass staff.

Ov: Aladdin

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various ornaments and dynamics including *f*, *rf*, and *f*. The lower staff contains a bass line with chords and dynamics including *f* and *rf*.

Second system of musical notation, consisting of two staves. The upper staff features a melodic line with a sixteenth-note run and dynamics *ff* and *f ten:*. The lower staff contains a bass line with chords and dynamics *f ten:*. A '6' is written above the staff.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with dynamics *f ten:*, *f ten:*, and *f*. The lower staff has a bass line with chords and dynamics *f ten:*, *f ten:*, and *f*. A 'cres:' marking is present.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with a 'cres:' marking. The lower staff has a bass line with chords and dynamics *ff*.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with a 'cres:' marking. The lower staff has a bass line with chords and dynamics *rf*.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with dynamics *rf* and *rf*. The lower staff has a bass line with chords and dynamics *rf*.

Seventh system of musical notation, consisting of two staves. The upper staff has a melodic line with dynamics *rf* and *rf*. The lower staff has a bass line with chords and dynamics *rf*.

The musical score consists of eight systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system includes a *cres:* marking. The third system features *f* and *ff* dynamics. The fourth system contains sixteenth-note passages with fingerings '6' and '6'. The fifth system is labeled 'L.H.' and shows a dense sixteenth-note texture. The sixth system is labeled 'R.H.' and includes *pp* and *ff* dynamics. The seventh system continues with sixteenth-note passages and fingerings '6'. The eighth system concludes with a *ry* marking.

Ov: Aladdin



The image displays a page of musical notation for piano, consisting of six systems of staves. Each system includes a treble and bass clef staff. The first system begins with a measure number '6' above the treble staff. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and articulation marks like slurs and accents. The sixth system features a prominent sixteenth-note accompaniment in the bass clef, with the number '6' written above several measures. The piece concludes with a double bar line and repeat signs.

*Piu moto*

Ov: Aladdin

HERE! ALADDIN, HERE!

Scena, sung by

M<sup>r</sup>. Horn & Chorus of Boys,

In the Romantic Opera

The Poetry by **A L A D D I N** *George Swayne A. B.*

OR  
The Wonderful Lamp;

at the Theatre Royal Drury Lane,

Composed by

**HENRY R. BISHOP,**

Price

Ent. Sta. Hall.

Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music.

London, Printed by Goulding & D'Almaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

**PRESTO**

clar: p

*mf* *f* *f* *f* *f* *f* *f* *f*

*cres* *ff*

*p*

*dol*



Where the date - tree is grow = = = ing. Here! A =

Here! A =

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key with a common time signature. The lyrics are "Where the date - tree is grow = = = ing. Here! A =". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics include *f* and *p*.

= laddin, A=laddin, A= laddin, A= laddin, A= lad = = = = =

= laddin, A=laddin, A= laddin, A= laddin, A= lad = = = = =

*ff* *cres:*

*ff* *cres:*

*cres:*

The second system continues the vocal lines and piano accompaniment. The lyrics are "= laddin, A=laddin, A= laddin, A= laddin, A= lad = = = = =". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. Dynamics include *ff* and *cres:*.

*ff* Solo, Achmet.

= din - - - - - Come a =

= din - - - - -

*ff* *p* *dol:*

The third system begins with a vocal solo for Achmet. The lyrics are "= din - - - - - Come a =". The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *ff*, *p*, and *dol:*.

= way to the rills Where the lo = = = tus is blow = = = ing!

*hr* *hr*

The fourth system continues the vocal lines and piano accompaniment. The lyrics are "= way to the rills Where the lo = = = tus is blow = = = ing!". The piano accompaniment features a consistent rhythmic pattern. Dynamics include *hr*.

Here! A = laddin A = laddin A = laddin A = laddin A = lad = = = =

Here! A = laddin A = laddin A = laddin A = laddin A = lad = = = =

*f*

*Malek.*  
= = = = din - - - Come a = way to the hills Where the

= = = = = din - - -

*p*

*Achmet*  
date - tree is grow = = = ing! Come a = way to the rills

*(Achmet and Malek)*  
Where the lo = = = = tus is - - - blowing Here! A = = = laddin A = =

*coro:* Here! - - A = = = laddin A = =

Here! - - A = = = laddin A = =

*eres: f*

Aladdin

= lad = = = = din Come a = = way, Come a = way, to the hills, A = =

= lad = = = = din Come a = = way, Come a = way, to the hills, A = =

= lad = = = = din Come a = = way, Come a = way, to the hills, A = =

= laddin, A = = lad = = = = din, Come a = way, Come a = = way to the

= laddin, A = = lad = = = = din, Come a = way, Come a = = way to the

= laddin, A = = lad = = = = din, Come a = way, Come a = = way to the

*Unis.*

hills! A = = laddin A = = laddin A = = lad = = = = = = = = =

hills! A = = laddin A = = laddin A = = lad = = = = = = = = =

hills! A = = laddin A = = laddin A = = lad = = = = = = = = =



(Mourad enters)

Andante  
Sostenuto

mf p *f* *p* *legatissimo, f p f*

*f* *ten:* *p* *f* *p* *f* Clar. *f*

Mourad *ad lib:*

Largo Tempol<sup>mo</sup>

*dol:*

Hail to thee, Is-pa-han - - King - - - of Ci-ties, - - - seat - - of

Colla Parte

*a tempo* *dol:*

*ad lib:*  
*espr<sup>s</sup>*

end = = = = less of end = = = = less of end = less spring - - -

*dol:*

*f*

And<sup>te</sup> Cantabile, e Grazioso.

Oboe

Cantabile

I greet thee,

Aladdin



land - - as Lovers greet, Who after years of absence

meet, Who af-ter years - - - of absence meet - -

*espress:* *slent?*

*f* Oboe

I greet thee, land - - -

*tr* *tr*

(The Owl)

as Lovers greet, Who af-ter years - - of absence

(The Cuckoo)

meet! Who af-ter

*espress:*

(The Woodpecker) (The Nightingale) *mf*

years - - of ab = sence meet I hail thee,

land as Pilgrims hail, The Pro = = phets tomb and Mec = = = ca's

vale The Prophets tomb - - - - - and Mecca's vale!

All hail! - - - All hail! - - -

I greet thee, land as Lovers greet

who after years - - of absence meet - -

who af = ter years of absence meet, who

*loco*

*cres:*

af = = = = ter years of ab = = = = = sence of - -

*mf* *cres:* *f*

absence meet!

*Prestissimo*

*f* *ten:*

*Achmet and Malek.*

Here! A = = laddin, A = = laddin, A = = lad = = = = =

Here! A = = laddin, A = = laddin, A = = lad = = = = =

Here! A = = laddin, A = = laddin, A = = lad = = = = =

*f.f*

Aladdin

First system of musical notation. It consists of four staves. The top three staves are vocal parts, each with the lyrics "din" and "Come a=" below them. The bottom two staves are piano accompaniment, with dynamic markings *rf* and *f* appearing.

Second system of musical notation. It consists of four staves. The top three staves are vocal parts with the lyrics "= way to the woods - - - a = = way to the floods - -" below them. The bottom two staves are piano accompaniment.

Third system of musical notation. It consists of four staves. The top three staves are vocal parts with the lyrics "-- Come a = = way to the woods - - - a = = way to the" below them. The bottom two staves are piano accompaniment.





*pp*  
Come, come away A = lād = din, Come to the woods! A =

*pp*  
Come, come away A = lād = din, Come to the woods! A =

*pp*  
Come, come away A = lād = din, Come to the woods! A =

way, away A = lāddin, a = way to the floods!

way, away A = lāddin, a = way to the floods!

way, away A = lāddin, a = way to the floods! *espress:*

I greet thee land! as

*rf* *soave e grazioso*  
Lo = = = vers greet, Who - - - af = ter years - - - who

*rf*  
af = ter years of ab = = = sence meet, who - - after years - - - who

Musical staff with treble clef, key signature of one flat, and dynamic marking *pp*.

Come, come away, A = lad = din

Musical staff with treble clef, key signature of one flat, and dynamic marking *pp*.

Come, come away, A = lad = din

Musical staff with treble clef, key signature of one flat, and dynamic marking *pp*.

Come, come away, A = lad = din

*scherzoso*

*ad lib.*

Musical staff with treble clef, key signature of one flat, and dynamic marking *pp*.

af = ter years of ab = = = sence meet

Piano accompaniment staff with grand staff notation, dynamic marking *mf*.

Musical staff with treble clef, key signature of one flat, and dynamic marking *p*.

Come, come a = way Come, come away A = lad = din! Come, come a =

Musical staff with treble clef, key signature of one flat, and dynamic marking *p*.

Come, come a = way Come, come away A = lad = din! Come, come a =

Musical staff with treble clef, key signature of one flat, and dynamic marking *p*.

Come, come a = way Come, come away A = lad = din! Come, come a =

Musical staff with treble clef, key signature of one flat, and dynamic marking *p*.

I greet - - - - - thee,

Piano accompaniment staff with grand staff notation, dynamic marking *pp*.

Musical staff with treble clef, key signature of one flat, and dynamic marking *ppp*.

way A = laddin A = laddin here - - - - -

Musical staff with treble clef, key signature of one flat, and dynamic marking *ppp*.

way A = laddin A = laddin here - - - - -

Musical staff with treble clef, key signature of one flat, and dynamic marking *ppp*.

way A = laddin A = laddin here - - - - -

Musical staff with treble clef, key signature of one flat, and dynamic marking *ppp*.

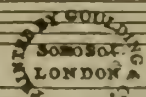
land - - - - -

Corni

Piano accompaniment staff with grand staff notation, dynamic marking *pp*.

Piano accompaniment staff with grand staff notation, dynamic marking *ff*.

Aladdin





ARE YOU ANGRY MOTHER?

Sung by Miss Stephens.

The Poetry by G. Soane A.B.

Composed by H. R. Bishop.

ALLEGRETTO  
con moto, un poco

mf

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a melodic line featuring eighth and sixteenth notes, with some notes marked with an 'x'. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

The second system of the piano introduction continues the two-staff arrangement. The upper staff continues the melodic line, and the lower staff continues the harmonic accompaniment. The music concludes with a final chord in the upper staff.

ALADDIN.

Are you an = gry Mother? Mother! No! no no! no

*p*

The first system of the vocal part shows the melody for the first line of lyrics. The vocal line is in treble clef with a key signature of two sharps and a 6/8 time signature. The piano accompaniment is in bass clef with the same key signature and time signature, starting with a piano (*p*) dynamic. The lyrics are written below the vocal line.

no! Should I sad and peevish grow? No! no no! no

The second system of the vocal part shows the melody for the second line of lyrics. The vocal line continues in treble clef, and the piano accompaniment continues in bass clef. The lyrics are written below the vocal line.

Aladdin

no! When I see our sky so bright

And our fields so warm with light, Mother!

*ten:*

Oh! I feel as I had wings. And the heart within me sings.

*pp*

Then, It may be I'm too gay - But for-give me, Mother pray:

*Espress<sup>o</sup>*

*mf* *p* *dol:*

Be - - not angry, Mother - Mother with your Boy,

*dol:*

*Slen<sup>o</sup>*

One cross look will mar his joy! - Be not an-gry Mother with your

Boy.

*mf* *f*

Is it my fault, Mother - Mother -

*p*

My fault that my heart Sometimes plays too wild a part

too wild a part! Oft when I have tried to

be Grave as age could fancy me;

*ten:*

Stepping with a sober pace, looking with a sober face,

*p/p*

Still my heart is wild-ly gay Spite - - - of all I do or

say ! Yet , no an-ger, Mother - Mother, with your

*mf* *espress: dol:*

*dol:*

Boy! One cross look will mar his joy, Be not

*Espress:molto* *Slend?* *pp*

an-gry, Mother, with your Boy!

*f* *.f*

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SOUNDERS  
LONDON

# DOCTOR! DOCTOR!

QUARTET.

Sung in the Romantic Opera of

## ALADDIN

or the Wonderful Lamp,

Theatre Royal, Drury Lane,

Composed by

### HENRY R. BISHOP,

The Poetry by

Geo. Swayne, A. B.



End, St. Hall,

Price

Composer of the Music to the Theatre Royal, Drury Lane, & Professor of Harmony & Composition at the Royal Academy of Music.

London, Printed by Goulding & Dalmaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

Zeenab.

Doctor! Doctor! Man of

Haggi.

Doctor! Doctor! Man of

PIANO

FORTE.

copper! Man of copper! Ho! Look out on your friends be-

copper! Man of copper! Ho! Look out on your friends be-

ten

on your friends be low.

low on your friends be low.

mf

System 1: Two vocal staves (Soprano and Alto) with whole notes, and a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes.

System 2: Two vocal staves with lyrics. The Soprano part has lyrics: "Hassan" and "Tis Haggi". The Alto part has lyrics: "Who calls?" and "Tis". The piano accompaniment continues with its rhythmic pattern.

System 3: Two vocal staves with lyrics: "I! tis I! tis I!". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

System 4: Two vocal staves with lyrics: "Abnah" and "Haggi Tis". The Alto part has lyrics: "Who calls?" and "Tis". The piano accompaniment continues.

I! tis I! tis I! Come

I! tis I! tis I!

*mf* *ten*

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal lines are in treble clef with lyrics. The piano accompaniment is in grand staff. Dynamics include *mf* and *ten*.

out, and you shall hear That which told, will touch you near.

*pp* *f*

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal lines continue the previous phrase. The piano accompaniment features a *pp* dynamic at the start and a *f* dynamic later. The piano part has a complex, rhythmic texture.

which told will touch you near.

which told will touch you near.

*f*

Detailed description: This system contains the third two vocal staves and the piano accompaniment. The vocal lines repeat the phrase. The piano accompaniment continues with a *f* dynamic.

*f p f f f f*

Detailed description: This system shows the piano accompaniment for the fourth system, featuring a series of dynamic markings: *f p f f f f*.

*f* *ten* *p*

Aladdin

Detailed description: This system shows the piano accompaniment for the fifth system, with dynamics *f*, *ten*, and *p*. The name 'Aladdin' is written at the bottom left.



*Abnah*  
Was de great Schah's life de- pend - ing? *Hassan*  
Do the great Schah's pans want mend ing?

*Zeenab* *p e* *lentando*  
Tis not that tis not that. But it is - it is - come near.  
*Haggi*  
Tis not that tis not that. But it is - it is - come near.  
*pp* *sosten*

*Abanh* *Zeenab*  
Was can das be? let me hear. *A*  
*Hassan* *Haggi*  
What can that be? let me here. *A*  
*stent.* *p e colla voce*

rich purse has fall'n to A - - lad - - din! A - laddin! A - laddin! - A  
rich purse has fall'n to A - - lad - - din! A - laddin! A - laddin! - A  
*f* *f*

rich purse has fall'n to A - lad - - - - - din. A - laddin! -

rich purse has fall'n to A - lad - - - - - din. A - laddin! - A - laddin. A -

rich purse has fall'n to A - lad - - - - - din. A - laddin! - A - laddin! A -

rich purse has fall'n to A - lad - - - - - din. A - laddin! - A - laddin! A -

*sp* *f* *fz* *fz*

A - laddin! A - laddin! A - lad - - - - - din! has

- lad - - - - - din A - ladd - - - - - din! A - lad - - - - - din! has

- lad - - - - - din A - laddin! A - laddin! A - lad - - - - - din! has

- lad - - - - - din A - laddin! A - laddin! A - lad - - - - - din! has

*fz* *fz* *fz* *fz*

fall'n to A - lad - - - - - din.

fall'n to A - lad - - - - - din.

fall'n to A - lad - - - - - din.

fall'n to A - lad - - - - - din. A - lad - din! has fall'n to A - lad - - - - - din!

*fz* *cres* *fz* *ff* *pp* *dim*

Aladdin

Abnah

May you habi palsies, fe - vers! gout!

Zeenab

Out, knave! out! out! out! out!

Hassan

Haggi

May you be mar - ried! Out, knave! out! out! out!

PRESTO

Hassan

A time may come shall amp - ly

pay The scorn we must en - dure to - day, The scorn we

Aladdin

must en - dure ----- we must en - dure to-day .

A purse has fall'n to A - lad - - - din! A - laddin! A - laddin! A - lad - - - din! A

A purse has fall'n to A - lad - - - din! A - laddin! A - laddin! A - lad - - - din!

A purse has fall'n to A - lad - - - din! A - laddin! A - laddin! A - lad - - - din!

----- we must en - dure to-day -----

rich purse has fall'n to A lad din! A - lad - - - - - din!

A - lad - - - - - din!

A - lad - - - - - din!

A time may come -----

A time will  
A time will  
Ein time may come sal am - - ply pay Die scorn Ich  
shall am - - ply pay A time may

come for me to pay The wish you so kind - - - ly  
come for me to pay The wish you so kind - - - ly  
must en - dure to day Die scorn Ich must en -  
come shall am - - - - ply pay The scorn we must en -

send - - - So kind - - ly send to day A  
send - - - So kind - - ly send to day A  
- dure - - - Ich must en - dure to day - - -  
- dure to day we must en - dure to day - - - The

*cres* *f* *ff*

purse has fall'n to A - - lad - - - - din!

purse has fall'n to A - - lad - - - - din!

Ich must en - dure to

scorn The scorn we must en - dure to

A - - lad - din! A - lad - din! A - - lad - - - - din! A

A - - lad - din! A - lad - din! A - - lad - - - - din!

day - - - - Ich must en - dure to - day.

day - - - - we must en - dure to - day.

*ff ten* *f* *f ten* *pp*

rich purse as fall'n to A - - lad - - - - din! A - - lad - - - - din!

A - - lad - - - - din!

A - - lad - - - - din!

Hassan  
sotto voce

time ----- may come ----- shall am ----- ply

pay The scorn we must ----- en - dure to day

time may come shall am ----- ply pay ----- shall

am ----- ply pay ----- The scorn ----- we -----

*pp* *cres*

----- must ----- en - dure ----- to

*f*

*f*

A time will come for me to pay the wish you kind

A time will come for me to pay the wish you kind

Ein time may come shall am - - ply pay Die scorn Die scorn

day A time may come shall am - - ply pay the scorn the scorn

*ff*

*f<sup>ten</sup>*

ly kind - - ly send to day A time will come for me to

ly kind - - ly send to day A time will come for me to

Ich much en - dure to day Ein time may come shall am - - ply

we much en - dure to day A time may come shall am - - ply

pay The wish you kind - - - - ly kind - - ly send to day a

pay The wish you kind - - - - ly kind - - ly send to day

pay Die scorn Die scorn - - - - Ich must en dure to day

pay The scorn the scorn - - - - we must en dure to day

*f<sup>ten</sup>*



time will come A time will come A time ----- A time will

A time will come A time will

Ein time may come Ein time may

A time may come A time may

*ff*

come. -----

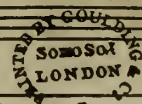
come. -----

come. -----

come. -----

*ff*

Aladdin



THE RING! THE LITTLE GOLDEN RING!

Sung by

Miss Povey

The Poetry by G. Soane A. B.

Composed by

H. R. Bishop

MODERATO,

ma Brillante,

e piu tosto

FIVACE.

(Mourad Speaks) Hark! that sound tells that the Genius of the Ring

is near us! In drawing off her Symbol, my rude touch without my

will has summon'd her.

dim: souve

Aladdin

UNDA.

The Ring! the Ring! the Ring! The lit - tle gol - den

*pp*

Ring! The little golden Ring! Mightier than Sage or King, Is

he who wears the Ring, *dol:* The Ring! the Ring! the Ring! The little gol - den

Ring! Mightier than Sage or King, Is he who wears the Ring! The

*dol:*

*Grazioso*

little golden Ring! Mightier than Sage or King Mightier than

*Stacc:*

*scherz: dol:*

Sage or King Is he who wears the Ring! the Ring, the Ring!

*p pp*

Mightier than Sage or King - - - Mightier than Sage or King, Is

*Vio: mf cres:*

he who wears - - - the Ring. Mourad.

Away! we need thee not!

*f p*

*Segue Subito.*

*L'istesso Tempo*

You have no pow=er to bid me a= = way, You have no

*pp marcato*

pow=er to bid me stay: Ev'ry link be= = tween us is

*Espress molto*

*pp* *ten:*

bro= ken, You have givn to him \_ \_ \_ the to=ken! the Symbol I o= =

= bey \_ \_ the Sym= bol I o= = bey I o= bey I o= =bey! The

*p* *pp*

Symbol I o = = bey.

*ff*

*Scherzoso*

The Ring! the Ring! the Ring! The little golden Ring!

*p*

Mightier than Sage or King - Is he who wears the Ring! the little golden

Ring The Ring the Ring the Ring - - the little golden

Ring the little golden Ring, Mightier than Sage or King Is he who

*mf* *f*

wears the Ring *dol.* The Ring the Ring the Ring - - The little golden

*p*

Ring - - the little golden Ring Mightier than Sage or

*f ten:*

King! Is he who wears who wears - - the Ring!

*f* *p* *f*

Aladdin <sup>x</sup><sub>x</sub> In Private Performance the Song should end here.

(Mourad speaks) Then bid her hence

Aladdin. (Alad:) Oh! that were pity! such a lovely vision. (Mourad) Thou shalt see

fairer, boy. (Alad:) Oh! never! never! (Mour:) Bid her depart I say-

And yet it needs not! For as I speak she melts away in air.

*morendo*

Aladdin

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SCENA, Sung by  
Mr. Horn.

The Poetry by

A L A D D I N

Gio. Socrate, A. B.

or the Wonderful Lamp;  
at the  
Theatre Royal, Drury Lane,  
Composed by

HRB

HENRY R. BISHOP,

Ent. Sta. Holl.

Price

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ANDANTE

corni

corni

pp

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

8va

loco

f

f

f

mf

cres

Mourad

Ge-nius of flame! That I may not name;

f

f

f

f

f

f

pp

cres

Thou that sleepest! Where earth is deepest! Thou that fly - - est

Where clouds are high - - est Cre - a - - tor and des - -

- troy - - - - er In the hands of thy em - -

- ploy - - - - er! I call thee by the

spell thou know'st full

well I call thee by the

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "well I call thee by the" are written below the notes. The piano accompaniment consists of a right-hand part with a dense, rhythmic texture of eighth and sixteenth notes, and a left-hand part with a simpler bass line.

spell thou know'st thou

The second system continues the vocal line with the lyrics "spell thou know'st thou". The piano accompaniment includes a dynamic marking of *cres* (crescendo) in the right hand.

know'st full well

The third system continues the vocal line with the lyrics "know'st full well". The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *f* (forte).

The fourth system is primarily piano accompaniment. It features a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. Dynamic markings include *fff* (fortissimo) and *p* (piano).

Aladdin. What

The fifth system features a vocal line with the lyrics "Aladdin. What". The piano accompaniment includes dynamic markings of *cres*, *mf*, *f*, and *p*.

Aladdin

light! And what an aw - - ful peal! what light! what

CORO. Genii of Fire (in-

light! and what an aw - ful peal! We are here!  
 We are here!  
 We are here!

Piano  
Forte

*decres pp*  
*ff*

visible)

(Mourad

We are here! I see ye not And yet I feel  
 We are here!  
 We are here!

*p f p cres*

CORO

I feel that ye are near! Canst see the wind? And yet thine ear  
 Canst see the wind? And yet thine ear  
 Canst see the wind? And yet thine ear

*f f corni*

Ethereal essence      Ethereal essence

well knows its presence

well knows its presence

well knows its presence

*f p cres*

I am I am thy Master! **SOLI**

1 Master, and slave! Whom we

2 Master, and slave! Whom we

3 Master, and slave! Whom we

*p*

scorn while we o -- bey; Crea - ture of clay! We

scorn while we o -- bey; Crea - ture of clay! We

scorn while we o -- bey; Crea - ture of clay! We

know what thou wouldst crave .

know what thou wouldst crave .

know what thou wouldst crave .

*Loud Thunder*

*Allegro Non tanto*

*Mourad*

Triumph! Now then des - cend! How tears?

*cres f p*

(sarcastically)

tears, And a troubled eye? . . . . . Poor child!

*soave a tempo*

Poor child . . . . . A - - lad - - - din fears A -

Aladdin

- lad - - din fears! Is it trans - - port, Is it

*mf* *f* *f* *p*

fear, . . . . . Dims mine eye Dims mine eye and

fills . . . mine ear . . . . . Mother! Mother!

*slent?* *And<sup>te</sup> Esp?*

*slent?*

Mother! where art thou? Thinking of thy poor boy now? Mother!

*pp*

Mother! Mother! where art thou

*Tempo Imo*

*cres* *mf*

No No A -

*cres* *f* *p* *mf*

-lad - din A - - lad - - din cannot trem - - ble though a thou - sand forms as -

*p* *mf* *f* *p*

- sem - - - ble In you' ca - verns deep and drear . . . Still A - lad - din A -

*cres* *f* *p*

laddin A - lad - din cannot fear. A - - lad - - - - - din can - - - -

*cres* *f* *f* *mf*

- - - - - not - fear

*cres* *ff* *f* *f* *ff*



T R I O .

*Astra.*  
Beautiful are the fields of day, yet we have

*Mellora.*  
Beautiful are the fields of day, yet we have

*Corrella.*  
Beautiful are the fields of day, yet we have

*Grazioso e Semplice un poco Allegretto*

fields more bright than they; Beautiful is the morning star, Yet we've a

fields more bright than they; Beautiful is the morning star, Yet we've a

fields more bright than they; Beautiful is the morning star, Yet we've a

beam is fairer far Fear not to leave day's light, Fear not our

beam is fairer far Fear not to leave day's light, Fear not our

beam is fairer far Fear not to leave day's light, Fear not our

home of night! Come then A - lad - din 'ere night's done. Lost is the

home of night! Come then A - lad - din 'ere night's done. Lost is the

home of night! Come then A - lad - din 'ere night's done. Lost is the

Lamp, the Lamp is won! Lost is the Lamp the Lamp is won! Lost is the

Lamp, the Lamp is won! Lost is the Lamp the Lamp is won! Lost is the

Lamp, the Lamp is won! Lost is the Lamp the Lamp is won! Lost is the

Lamp the Lamp is won! . . . . . the Lamp is won!

Lamp the Lamp is won the Lamp is won! . . . . .

Lamp the Lamp is won the Lamp is won! . . . . .

Aladdin

segue subito

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 LONDON

Aye go into the tomb. Sealed is thy doom,

*f* *f* *All? ff*

*Andante* Ocean may give up the dead From its soft bed, The

*P* *f* *All? f*

firm earth never What once it

*f*

holds it holds for e - - - ver.

*f* *f*

*Allegro  
con fuoco  
ma non  
Troppo  
Presto*

*ff*

*ff*

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line contains several whole notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system begins with the name *Mourad* above the vocal line. The lyrics "The hour is" are written below the vocal line. The piano accompaniment includes a dynamic marking of *p* (piano).

The third system contains the lyrics "come! the prize is mine the hour the hour is come! the". The piano accompaniment features a dynamic marking of *f* (forte).

The fourth system contains the lyrics "prize is mine The hour . . . . . The hour is". The piano accompaniment includes dynamic markings of *fp* (fortissimo piano).

The fifth system contains the lyrics "come! the prize the prize is mine.". The piano accompaniment features a dynamic marking of *ff* (fortissimo).

*Piu lento*

And shows not Heav'n nor Earth nor earth a sign E'en

stars ere this have fled their sphere To warn a King that death was near E'en

*Tempo mo Marcato*

stars have fled their sphere E'en stars have fled their sphere To warn a

King that death was near.

*dol ed espress Piu lento*

The stars o'er Earth and

O - - - cean light The sea - - - man's bark . . . . . the pilgrims

*Tempo Imo*

flight . The sea - - - - - man's bark the pil - - - grims

flight . But Oh the

Lamp more bright than they Through earth and o - - cean thro'

ocean shows a way thro' earth and ocean shows a

way shows a way Then tho' Heav'n nor earth in\_

*tr*

*cres* *mf* *f*

cline Triumph! triumph! tri - - - umph! the Lamp is mine

*gva* *ff*

Triumph! triumph! . . . . tri - - - - - umph the Lamp is mine

*f* *ff* *strepitoso*

Triumph! the Lamp is mine the Lamp is mine the Lamp is mine the Lamp the

Lamp the Lamp is mine the Lamp is mine.

*ten* *ff*

*quasi*

THE MAGIC GARDENS.

**ANDANTE**  
**ESPRESSIVO**

*ff* *p*

(Aladdin descends.)

*mf* *cres* *pp*

Crystal is not clearer.

**ANDANTINO**  
con moto e  
**GRAZIOSO**

*dol*  
4 Flauti

Sound on! take my soul with you.

**L'ISTESSO**  
**TEMPO**

*dol* *dim*

Aladdin



As though you'd best keep from me

UN POCO

ALLEGRO

*f* Oboe *ff*  
Fag.<sup>ti</sup>

I shouldnot like to venture  
Aladdin climbs up the Figure

UN POCO

ALLEGRO

*f* *p* *f*

He seizes the Lamp

*ff*

The Figure sinks

*f*

A few of the fruit first

ALLEGRETTO

Aladdin

*Alad:* Tis here-but, help me out. *Mour:*  
The lamp first boy. *Alad:* Tis in my

vest; but I'm so loaded Uncle, I cant get at it now. *Mour:* The Lamp I say;  
*Alad:* Well, help me out then. *Mour:* Once again the Lamp. *Alad:* And once again

I tell you, help me up and you shall have it-not till then, *Mour:* Then Perish!

**ALLEGRO**

**MODERATO**

Aladdin

*Here! Here! Here!*

Q U A R T E T T.

Sung by

*Miss Stephens, Miss Subitt, Miss Southwell & Miss Gould.*

In the Romantic Opera of

A L A D D I N

OR

The Wonderful Lamp,

at the

*Theatre Royal Drury Lane.*

The Poetry by

Composed by

*George Simey Esq.*



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Andantino  
con moto  
e Soave.

Aladdin

Istra

Mellora

Corella

Here - - -

Here - - -

Here - - -

Here - - -

*pp legati*

Slaves of the Lamp, we're ready to o = bey, Slaves of the Lamp, we're ready to o =

Slaves of the Lamp, we're ready to o =

Slaves of the Lamp, we're ready to o =

*dol:*

= bey! we're ready\_ we're ready to o = bey! we're ready\_ we're ready to o = bey!

= bey! we're ready\_ we're ready to o = bey! we're ready\_ we're ready to o = bey!

= bey! we're ready\_ we're ready to o = bey! we're ready\_ we're ready to o = bey!

*dol:*

*dol:*

ALADDIN,

*espress:*

How beautiful! the light Falls from each wing in showers --

Like dew - drops - - - from the flowers, When winds when

winds are loud, And ev'ry face is bright - As skies without a cloud.

*Mellora* Thro' Earth, Air, or Sea?

Is it to fly? *Corella*  
Or to dive?

Aladdin

Speak, and it shall be, and it shall be!

Speak, and it shall be, and it shall be!

Speak, and it shall be, and it shall be!

*mf*

Speak, and it shall be, and it shall be!

Speak, and it shall be, and it shall be!

Speak, and it shall be, and it shall be!

*p*

ALADDIN.

Fair things - Fair things of day, Bear me - Bear me a way,

*soave*

Where I may look up on - - - the Sun up on the

*pp*

Sun!

It is done, It is done - - - It is done, It is done!

It is done, It is done - - - It is done, It is done!

It is done, It is done - - - It is done, It is done!

Ere a Star can twin = kle twice, Ere a drop can turn to

Ere a Star can twin = kle twice, Ere a drop can turn to

Ere a Star can twin = kle twice, Ere a drop can turn to

*rf p*

ice, When cold winds cold = = = = est bite, In end = less northern

ice, When cold winds bite, In end = less northern

ice, When cold winds cold = = = = est bite,





done, Ere a drop can turn to ice 'Tis done!

done, Ere a drop can turn to ice 'Tis done! 'tis done! 'tis

done, Ere a drop can turn to ice 'Tis done! 'tis done! 'tis

done, Ere a drop can turn to ice 'Tis done! 'tis done! 'tis

'Tis done! 'tis done! - - -

done! 'tis done! 'tis done! 'tis done! - - -

done! 'tis done! 'tis done!

done! 'tis done! 'tis done! - - -

done! 'tis done! 'tis done! - - -

*morendo.* *p legati*

*pp* *ppp*

*slen?* *dim:*

# Neumahal! Neumahal!

CHORUS,

Sung in the Romantic Opera,

A L A D D I N

or the Wonderful Lamp;

at the Theatre Royal, Drury Lane,

Composed by

HENRY R. BISHOP,



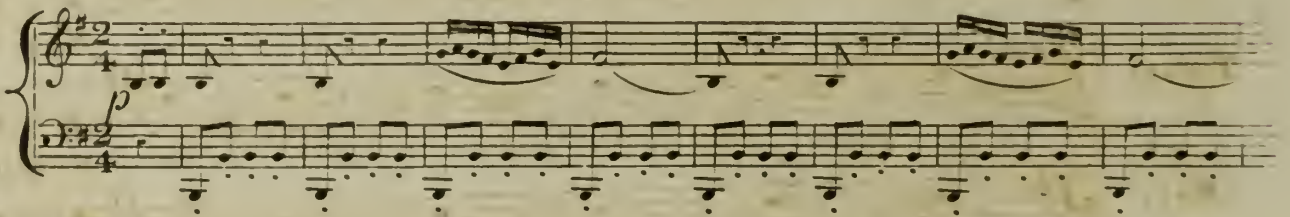
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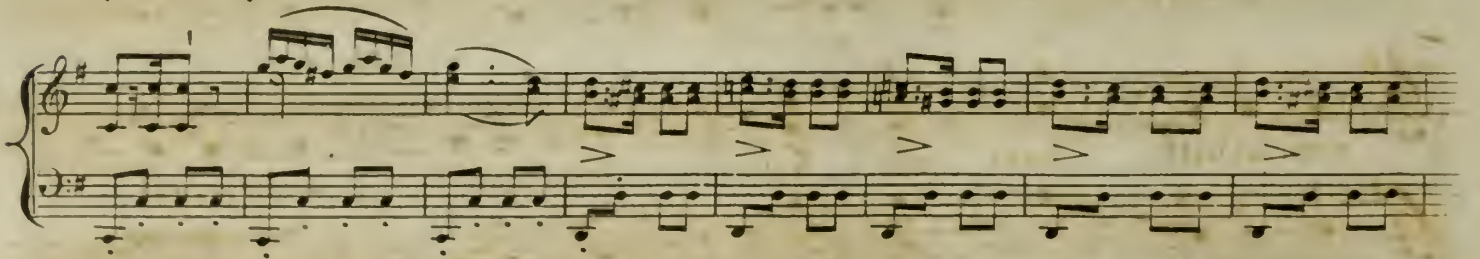
*Allegro  
Marziale*



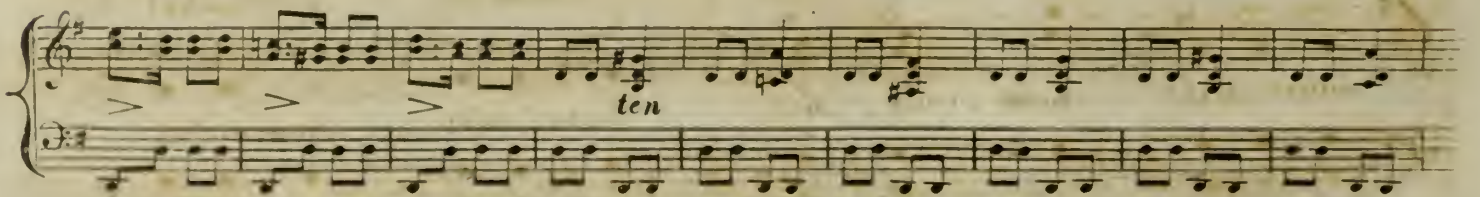
Musical notation for the first system, featuring a piano (*p*) dynamic marking.



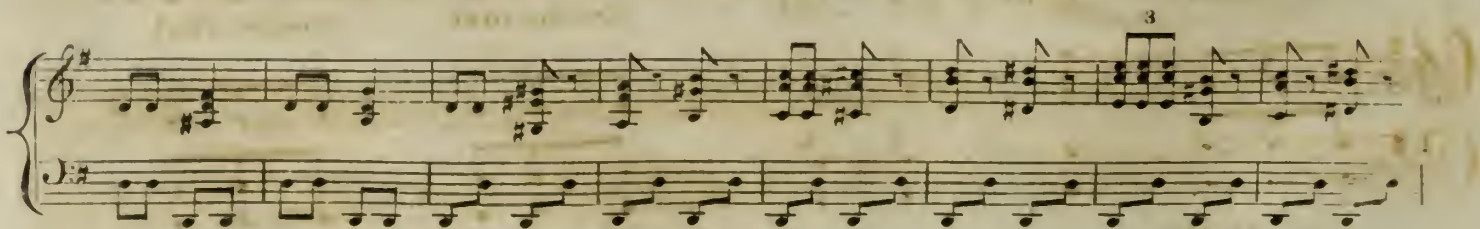
Musical notation for the second system, featuring a *trombe* instrument marking.



Musical notation for the third system, featuring a *ten* instrument marking.



Musical notation for the fourth system, featuring a *ten* instrument marking.



Musical notation for the fifth system, featuring a triplet (*3*) marking.

3 3  
*cres* *mf* *ten* *cres*  
*f* *ff*  
*8va*

CORO

Soprano *ff* Nourmahal!  
 Alto *ff* Nourmahal!  
 Tenore *ff* Nourmahal!  
 Bass *ff* Nourmahal!  
 Piano Forte *ff*

nourmahal! nour ma hal nourmahal nourmahal  
 nourmahal! nour ma hal nourmahal nourmahal  
 nourmahal! nour ma hal nourmahal nourmahal  
 nourmahal! nour ma hal nourmahal nourmahal

Persia's fair - est      nourmahal    nour - ma - hal

Persia's fair - est      nourmahal    nour - ma - hal

Persia's fair - est      nourmahal    nour - ma - hal

Persia's fair - est      nourmahal    nour - ma - hal

nourmahal      nourma - hal      Persias rarest

nourmahal      nourma - hal      Persias rarest

nourmahal      nourma - hal      Persias rarest

nourmahal      nourma - hal      Persias rarest

Persias fairest.

Persias fairest.

Persias fairest.

Persias fairest.

*ff*  
 Stars . . . . . when they're brightest in the sky Are but the  
*ff*  
 Stars . . . . . when they're brightest in the sky Are but the  
*ff*  
 Stars . . . . . when they're brightest in the sky Are but the  
*ff*  
 Stars . . . . . when they're brightest in the sky Are but the

type of her brighter eye; of her brighter eye; but the  
 type of her brighter eye; of her brighter eye; but the  
 type of her brighter eye; of her brighter eye; but the  
 type of her brighter eye; of her brighter eye; but the

type of her brighter eye . . . *rf* Nourma - - hal  
 type of her brighter eye . . . *rf* Nourma - - hal  
 type of her brighter eye . . . *rf* Nourma - - hal  
 type of her brighter eye . . . *rf* Nourma - - hal

Nourma - - hal      Nourma - - hal      *pp* At that word not an

Nourma - - hal      Nourma - - hal      *pp* At that word not an

Nourma - - hal      Nourma - - hal      *pp* At that word not an

Nourma - - hal      Nourma - - hal      *pp* At that word not an

*pp*

eye must look out      at that word not an eye must look out

eye must look out      at that word not an eye must look out

eye must look out      at that word not an eye must look out

eye must look out      at that word not an eye must look out

*ppp* not a step be heard . . . . not a step be heard

*ppp* not a step be heard . . . . not a step be heard

*ppp* not a step be heard . . . . not a step be heard

*ppp* not a step be heard . . . . not a step be heard

*ppp sempre*

Glancing by stealth or flinging a shad o'er the veil'd march of

*ppp*

Glancing by stealth or flinging a shad o'er the veil'd march of

*ppp*

Glancing by stealth or flinging a shad o'er the veil'd march of

*ppp*

Glancing by stealth or flinging a shad o'er the veil'd march of

Per - sia's maid Glancing by stealth or flinging a shade o'er the

Per - sia's maid Glancing by stealth or flinging a shade o'er the

Per - sia's maid Glancing by stealth or flinging a shade o'er the

Per - sia's maid Glancing by stealth or flinging a shade o'er the

veil'd march of Per - - sia's maid.

veil'd march of Per - - sia's maid.

veil'd march of Per - - sia's maid.

veil'd march of Per - - sia's maid.

*ten* *f* *cres*

*ff* Nourmahal! nourmahal *ff* nourmahal nourmahal

*ff* Nourmahal! nourmahal *ff* nourmahal nourmahal

*ff* Nourmahal! nourmahal *ff* nourmahal nourmahal

*ff* Nourmahal! nourmahal *ff* nourmahal nourmahal

*ff* nourmahal nourmahal Per - sias fair - est nourmahal

nourmahal nourmahal

*ff* nourmahal nourmahal Per - sias fair - est nourmahal

nour - - - - - mahal nourmahal nour - - - - -

8

nourmahal Per - sias ra - rest

*f* nourmahal nourmahal

nourmahal Per - sias ra - rest

- - - - - mahal nourmahal



*ff* Nourmahal nourmahal  
*ff* Nourmahal nourmahal  
*ff* Nourmahal nourmahal  
*ff* Nourmahal nourmahal  
*ff* Nourmahal nourmahal

nour - ma - hal    nour - ma - hal    nourmahal  
nour - ma - hal    nour - ma - hal    nourmahal  
nour - ma - hal    nour - ma - hal    nourmahal  
nour - ma - hal    nour - ma - hal    nourmahal  
nour - ma - hal    nour - ma - hal    nourmahal

nourmahal nour - ma - hal    nour - ma - hal  
nourmahal nour - ma - hal    nour - ma - hal  
nourmahal nour - ma - hal    nour - ma - hal  
nourmahal nour - ma - hal    nour - ma - hal

nourmahal nourmahal nour - ma - hal nour - ma - hal

nourmahal nourmahal nour - ma - hal nour - ma - hal

nourmahal nourmahal nour - ma - hal nour - ma - hal

nourmahal nourmahal nour - ma - hal nour - ma - hal

nour - - - ma - hal. *rf*

nour - - - ma - hal. *rf*

nour - - - ma - hal. *rf*

nour - - - ma - hal. *rf*

nour - - - ma - hal. *rf*

*ff* *ff*

*ff* *ff* *ff*

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 50, N. B. ST.  
 LONDON

*A Hundred, the noblest wait on her Throne.*

**Romance**

*Sung by*

**MIS STEPHENS & MISS JOHNSON,**

*In the Romantic Opera of*

**ALADDIN**

*OR*

**THE WONDERFUL LAMP,**

*George Sauer A.B.*

*The Poetry by*

*Theatre Royal, Drury Lane,*

*Composed by*

**HENRY R. BISHOP,**

*HRB*

*Ent. Sta. Hall,*

*Price 1/6*

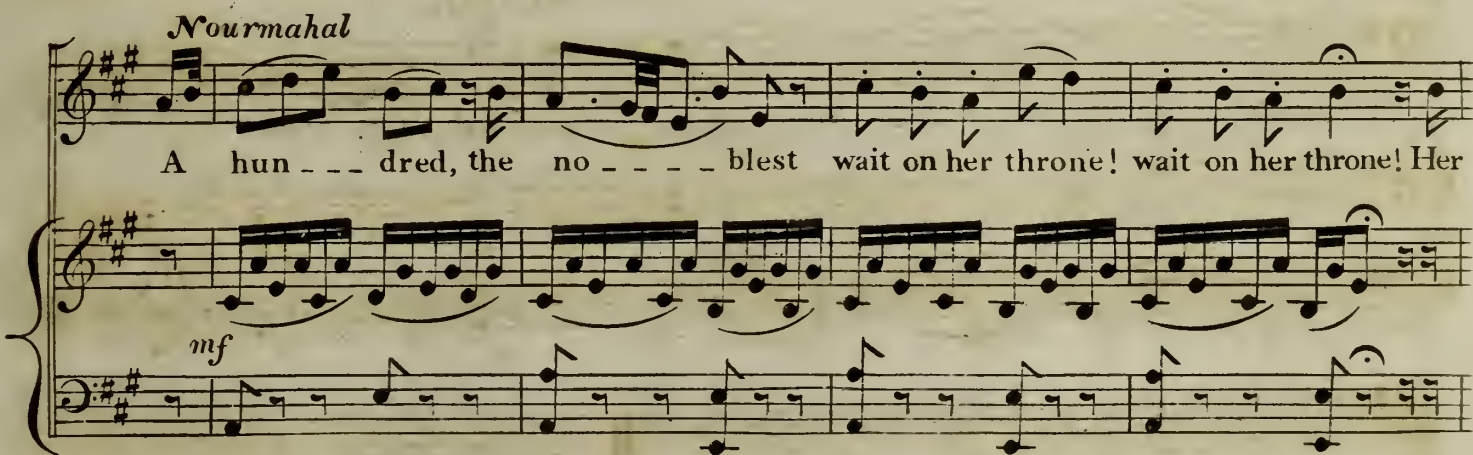
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**ANDANTE**  
**ESPRESSIVO.**



*dol*

**Nourmahal**



A hun - - - dred, the no - - - blest wait on her throne! wait on her throne! Her

*mf*



crown... is of gold... and gold is her zone gold her zone!

*scherzoso*

*Pastorale*

Yet dearer.. to her . . . . the de - - - sert

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 6/8. The vocal line begins with a rest, followed by a melodic phrase. A triplet of eighth notes is marked with a '3' above it. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble. Dynamics include *p* and *pp*.

wild, . . with him . . . she loves tho' a pea - - - sant child . . . . .

The second system continues the vocal and piano parts. The vocal line has a triplet of eighth notes. The piano accompaniment maintains the eighth-note accompaniment. Dynamics include *pp*.

*Aladdin*  
*dol*

. . . . tho' a pea - - - sant child . . . . . Yet dear - - er to her . . . the

The third system continues the vocal and piano parts. The vocal line has a triplet of eighth notes. The piano accompaniment maintains the eighth-note accompaniment. Dynamics include *p*.

de - - - - sert wild, . . with him . . . she loves tho' a pea - - - sant

The fourth system continues the vocal and piano parts. The vocal line has a triplet of eighth notes. The piano accompaniment maintains the eighth-note accompaniment. Dynamics include *pp*.

child . . . . . tho' a pea - - - sant child . . . . .

*mf* *pp*

*Nourmahal*

A hun - - dred the fair - - - est wait on that maid wait on that maid, And

*mf*

*And<sup>to</sup> Espress<sup>o</sup>*

or she com -

when . . . she commands she must be obey'd be obey'd; *Pastorale*

*scherzoso*

Yet dear - er to her . . . as a slave . . . to bow . . . to

*pp*

*espress*

him . . . she loves . . . to him . . . she loves . . . . . Than her

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. Dynamics include *espress* and *f*.

*ff* (Aladdin)

free . . . dom now . . . . . yet dearer . . . to her as a

The second system continues the musical piece. The vocal line has a dynamic marking of *ff* and includes the character name "(Aladdin)" in parentheses. The piano accompaniment features a triplet of eighth notes. Dynamics include *pp* and *p*.

*espress*

slave . . . to bow . . . to him she loves to him . . . she

The third system shows the vocal line with a dynamic marking of *espress*. The piano accompaniment includes a triplet of eighth notes and a dynamic marking of *pp*.

*f* *ff*

loves . . . . . than her free . . . dom now . . . . .

The fourth system concludes the page. The vocal line has dynamic markings of *f* and *ff*. The piano accompaniment includes a dynamic marking of *ff*. A circular stamp is visible in the bottom right corner of the system.

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LONDON



*Sail! gentle. Master;*

**FINALE TO FIRST ACT.**

*Sung by*  
*Miss Stephens. Miss Carey.*

*Miss Cullett. Miss Gould. Miss Culhert.*

*In the Romantic Opera*

*The Poetry by* **A L A D D I N** *George Steane, A. B.*

*or the Wonderful Lamp;*

*at the*  
*Theatre Royal, Drury Lane.*

**Composed by**

**HENRY R. BISHOP,**

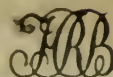
*Esq. St. Hill.*

*Priest*

*Composer of the Music to the Theatre Royal, Drury Lane, & Professor of Harmony & Composition at the Royal Academy of Music*

*London, Printed by Goulding & Dalmaine, 20, Soho Square.*

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**ANDANTE**  
**GRAZIOSO**

4 Corni

Speaking

*Un poco piu moto.*

*mf*

*(The 3 Genii bow assentingly)*

Aladdin



*Astra*  
The Ring! the Ring! the Ring! Our Sis-ter of the

*Mellora*  
The Ring! the Ring! the Ring! Our Sis-ter of the

*Corella*  
The Ring! the Ring! Our Sis-ter of the

*Slentando*

Ring! Haste from the O=cean spring Ere Time can wave his wing!

Ring! Haste from the O=cean spring Ere Time can wave his wing!

Ring! Haste from the O=cean spring Ere Time can wave his wing!

*dol: legati*

*Piu tosto*  
*Vivace*

*mf* *p*

*cres:* *f* *f* (*Unda appears*)

*Andantino*  
*con moto*

*Unda*

Hail! gentle Mas-ter, Lord all powerful! Lo! in our might we bend be-

= fore thy call - Leaving our world so bright, - so glorious. Where

day, and life, and joy, are end = = = less all!

*Soave*  
*Astra*

Where life and joy are end = less all!      Where life and joy are end = less all!

*Mellora*

Where life and joy are end = less all!      Where life and joy are end = less all!

*Corella*

Where life and joy are end = less all!      Where life and joy are end = less all!

*soave*

Astra, col Soprano 1° Mellora, col Soprano 2° Corella, col Alto - di Coro.

Soprano 1<sup>mo</sup>  
Soprano 2<sup>do</sup>  
Alto  
Tenore  
Basso

*ff*  
Hail! gentle Mas = = = ter! Lord! - - all power = ful

*ff*  
Hail! gentle Mas = = = ter! Lord! - - all power = ful

*ff*  
Hail! gentle Mas = = = ter! Lord! - - all power = ful

*ff*  
Hail! gentle Mas = = = ter! Lord! - - all power = ful

*ff*  
Hail! gentle Mas = = = ter! Lord! - - all power = ful

*ff*  
Lo! in our might we bend be = fore thy call! Leaving our world so

*ff*  
Lo! in our might we bend be = fore thy call! Leaving our world so

*ff*  
Lo! in our might we bend be = fore thy call! Leaving our world so

*ff*  
Lo! in our might we bend be = fore - - thy call! Leaving our world so

*ff*  
Lo! in our might we bend before thy call! Leaving our world so

bright so glorious, Where day, and life, and joy, are end = less all!

bright so glorious, Where day, and life, and joy, are end = less all!

bright so glorious, Where day, and life, and joy, are end = less all!

bright so glorious, Where day, and life, and joy, are end = less all!

bright so glorious, Where day, and life, and joy, are end = less all!

*Aladdin, to Unda*

*espress.*

Fair child of day! Than fairest day more bright! Hail! Hail!

fades ev'ry shade of deepest night, at thy mag-ni-ficent and

wond'rous light Fair child of day! than fairest day more bright!

*soave* *Clar:*

*ten: cres:*

Hail! Hail! fades ev'ry shade of deep = = est night, at

thy - - - mag = ni = fi = cent and wond' = = = rous light!

*mf p f*

*Astra, col Soprano 1º Mellora, col Soprano 2º Corella, col Alto - Di Coro.*

*Aladdin*

<i>ff</i> Fades ev'ry shade of night	At thy mag = ni = fi = cent
<i>ff</i> Fades ev'ry shade of night	At thy mag = ni = fi = cent
<i>ff</i> Fades ev'ry shade of night	At thy mag = ni = fi = cent
<i>ff</i> Fades ev'ry shade of night	At thy mag = ni = fi = cent
<i>ff</i> Fades ev'ry shade of night	At thy mag = ni = fi = cent
<i>ff</i> Fades ev'ry shade of night	At thy mag = ni = fi = cent

*ff*

Aladdin

and wondrous light, Fades ev'ry shade of deepest night At

and wondrous light, Fades ev'ry shade of deepest night At

and wondrous light, Fades ev'ry shade of deepest night At

and wondrous light, Fades ev'ry shade of deepest night At

and wondrous light, Fades ev'ry shade of deepest night At

and wondrous light, Fades ev'ry shade of deepest night At

thy mag-ni-fi-cent and wond'rous light thy

thy mag-ni-fi-cent and wond'rous light at thy mag-

thy mag-ni-fi-cent and wond'rous light at thy mag-

thy mag-ni-fi-cent and wond'rous light at thy mag-

thy mag-ni-fi-cent and wond'rous light at thy mag-

thy mag-ni-fi-cent and wond'rous light at thy mag-

wond' = = = rous light thy wond' = = rous light - - - thy

ni = = fi = cent and wond'rous light at thy mag = ni = = fi = cent and

ni = = fi = cent and wond'rous light at thy mag = ni = = fi = cent and

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ni = = fi = cent and wond'rous light at thy mag = ni = = fi = cent and

*ff ff ff ff ff ff*

wond' = = = = rous light .

wond' = = = = rous light .

wond' = = = = rous light .

wond' = = = = rous light .

wond' = = = = rous light .

wond' = = = = rous light .

wond' = = = = rous light .

F A I R Y M A R C H

In Aladdin, or the Wonderful Lamp.

Composed by Henry. R. Bishop.

Allegro  
Brillante,  
ma non  
troppo Presto.

Risoluto

The first system of music features a treble and bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The bass staff begins with a bass clef and the same key signature and time signature. The music is marked with a forte dynamic 'f' and 'corni' (horns). A second measure is marked with a fortissimo dynamic 'ff'. The notation includes eighth and sixteenth notes, rests, and bar lines.

The second system continues the musical piece with similar notation, including eighth and sixteenth notes and rests on both treble and bass staves.

The third system shows a key signature change to one flat (B-flat major). The notation continues with eighth and sixteenth notes and rests.

The fourth system concludes with a double bar line and repeat dots. The notation includes eighth and sixteenth notes and rests.

The fifth system features triplet markings over groups of three notes in both the treble and bass staves. The music is marked with a fortissimo dynamic 'ff'.

The sixth system ends with a tenor clef (C-clef on the second line) and a double bar line with repeat dots. The notation includes eighth and sixteenth notes and rests.

Aladdin

PRINTED BY GOULDING & CO. SOHO SQUARE LONDON

End of Act 1st



The Sun is o'er the Mountain

Sung by

Miss Johnson,

in the Romantic Opera of

ALADDIN

or

THE WONDERFUL LAMP,

The Poetry by

George Sime A.B.

at the Theatre Royal, Drury Lane,

Composed by

HRB

HENRY R. BISHOP,

Lat. Ste. Hall.

Price 1/6.

Composer of the Music to the Theatre Royal Drury Lane, & Professor of Harmony & Composition at the Royal Academy of Music.

London Printed by Goulding & D'Almeida, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

ANDANTE  
CON MOTO.

NOURMAHAL.

Aladdin

waited by the foun-tain,- Where is my love? Oh! haste thee, dear, Oh!

haste thee, dear; For all, all that's fair, seems fair = = est here.

The Sun is brighter shining - Where is my love? The fawn by brooks re-

= cli = ning - Where is my love? Oh! haste thee, dear, Oh! haste thee,

dear, For all all that's fair seems fair = = = est here.

The ev'ning shades are falling, - Where is my love? The Nightingale is

call = ing, Where is my love? Oh! haste thee, dear! Oh! haste thee,

dear! For all once fair, seems droop = = = ing here.

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SONOSON  
LONDON

*Sister! I have loved thee well!*

*Sung by*

**M<sup>r</sup>. Sinclair,**

*in the Romantic Opera of*

**ALADDIN**

*OR*

**THE WONDERFUL LAMP,**

*at the*

*Theatre Royal Drury Lane!*

*Composed by*

*The Poetry by*

*George Sains AB.*

**HENRY R. BISHOP.**



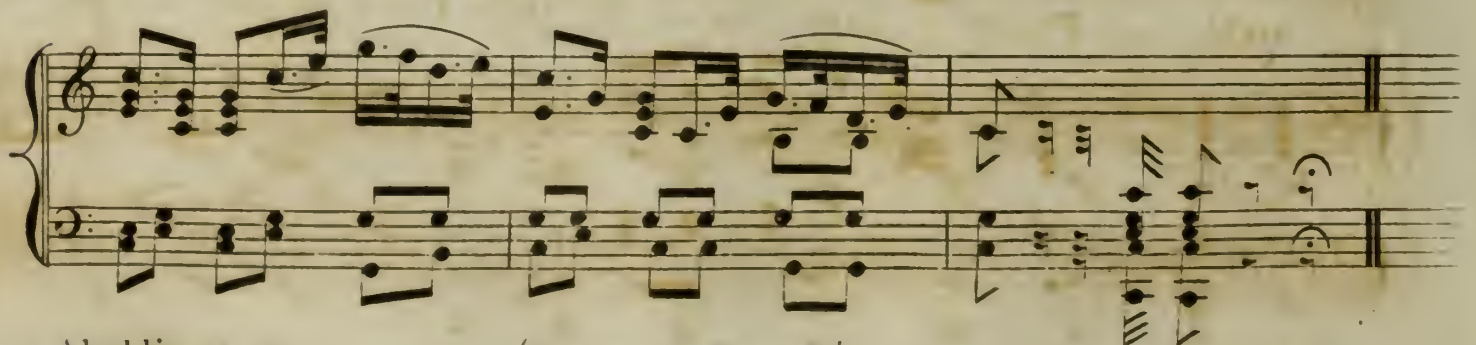
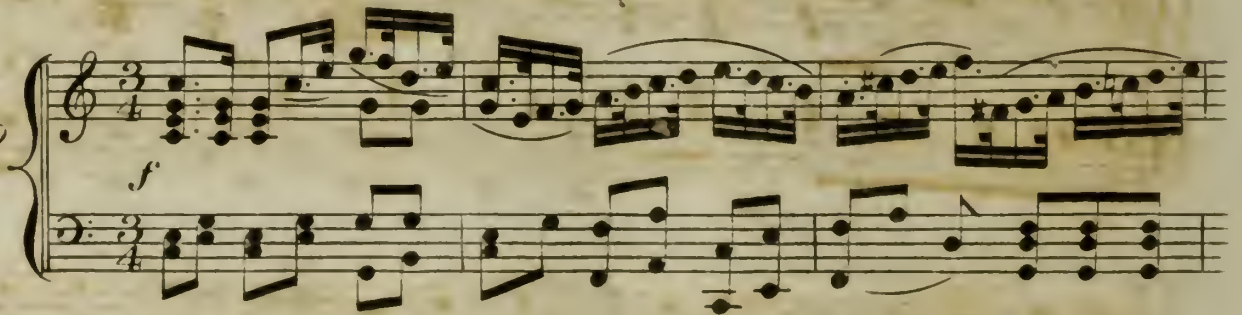
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*Ent. Sta Hall.*

*Pr. 1/6*

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**ANDANTINO**  
*con Moto e*  
**MAESTOSO.**



Aladdin

(Original Key, E $\flat$ .)

The SCHAH.

Sis-ter I have lov'd thee well, More than poet's verse can

tell, - When it sings with gol-den tongue,

And the Harp with gold is strung - - Yet, though dear to me as

sight, Though I prize thee as the light; Check me not, or find too

Aladdin

late, Warmest love can keenest hate, warmest love can warmest

hate..

Beauty's eye is ne'er so bright, As when mildness lends it

light; Beauty's voice is ne'er so sweet

As when love and du=ty meet - - - Sis=ter tho' I've lov'd thee

*legati* *f*

*Tenderly*

well, More than poet's verse can tell, Check me not or find too

*f* *p*

late, Warmest love can keenest hate warmest love can warm=est

*f* *p* *f* *Corn*

hate.

*ff* *f*

Aladdin

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1<sup>st</sup> time *p* = Are the creatures mad! —

2<sup>d</sup> — *f* = The King too, comes: Yes! hark, — the Royal Trumpets

(behind Scenes)

ANDANTINO

E

MARZIALE

4 Trombe

— I hardly think so

Go back to Song, Schah

Andantino  
con moto e  
Maestoso.

*ff* *rf*

*f* *f.f* *ten:*

Allegro

*pp*

*pp*

Aladdin



First system of musical notation. The treble clef staff contains a few notes with accidentals (b, natural, b) and a sixteenth-note figure. The bass clef staff contains a complex, dense texture of notes, including a triplet of sixteenth notes and a sixteenth-note figure. Dynamics include *ff* and a sixteenth-note figure.

Second system of musical notation. The treble clef staff features a melodic line with a triplet of sixteenth notes. The bass clef staff contains a dense, rhythmic accompaniment. Dynamics include *pp*.

Third system of musical notation. The treble clef staff has a melodic line with a sixteenth-note figure. The bass clef staff contains a dense, rhythmic accompaniment. Dynamics include *Piu moto* and *f*.

Fourth system of musical notation. The treble clef staff has a melodic line with a sixteenth-note figure. The bass clef staff contains a dense, rhythmic accompaniment. Dynamics include *ff* and *f*.

Fifth system of musical notation. The treble clef staff has a melodic line with a sixteenth-note figure. The bass clef staff contains a dense, rhythmic accompaniment. Dynamics include *ff* and *rf*.

Aladdin

At thy spell Master, we appear,

TRIO,

Sung by Miss Lubitt, Miss Gould & Miss Southwell,

In the Romantic Opera

The Poetry by

ALADDIN

George Swayne A.B.

or the Wonderful Lamp;

at the Theatre Royal, Drury Lane,

COMPOSED BY

HENRY R. BISHOP,

HRB

Ent. Sta. Hall.

Price

Composer of the Music to the Theatre Royal, Drury Lane, & Professor of Harmony & Composition at the Royal Academy of Music

London, Printed by Goulding & D'Almaine, 20, Scho Square, & to be had of all Music Sellers in the United Kingdom.

Un poco  
Allegretto  
ma non troppo

*p e legati*

Musical notation for the piano introduction, consisting of two staves in 6/8 time. The first staff is in treble clef and the second in bass clef. The music is marked 'Un poco Allegretto ma non troppo' and 'p e legati'.

Musical notation for the piano accompaniment, consisting of two staves in 6/8 time. The first staff is in treble clef and the second in bass clef. The music continues from the introduction.

Astra

Mellora

Corella

At thy spell Master we ap - - pear

At thy spell we ap - - - pear

At thy spell we ap - - - pear

Allegretto

*sp*

Vocal and piano musical notation for the first part of the song. It includes three vocal staves for Astra, Mellora, and Corella, and a piano accompaniment staff. The lyrics are: 'At thy spell Master we ap - - pear', 'At thy spell we ap - - - pear', and 'At thy spell we ap - - - pear'. The tempo is marked 'Allegretto' and the dynamic is 'sp'.

at thy spell Mas-ter we are here Mas-ter we are

at thy spell Mas-ter we are here we are

at thy spell we are here we are

here why hast thou call'd us in to day?

here why hast thou call'd us in to day?

here why hast thou call'd us in to day?

speak speak, and the Slaves of the Lamp O-bey the slaves of the lamp o-bey.

speak speak, and the Slaves of the Lamp O-bey the slaves o-bey.

speak speak, and the Slaves of the Lamp O-bey the slaves o-bey.

*pp slentando*

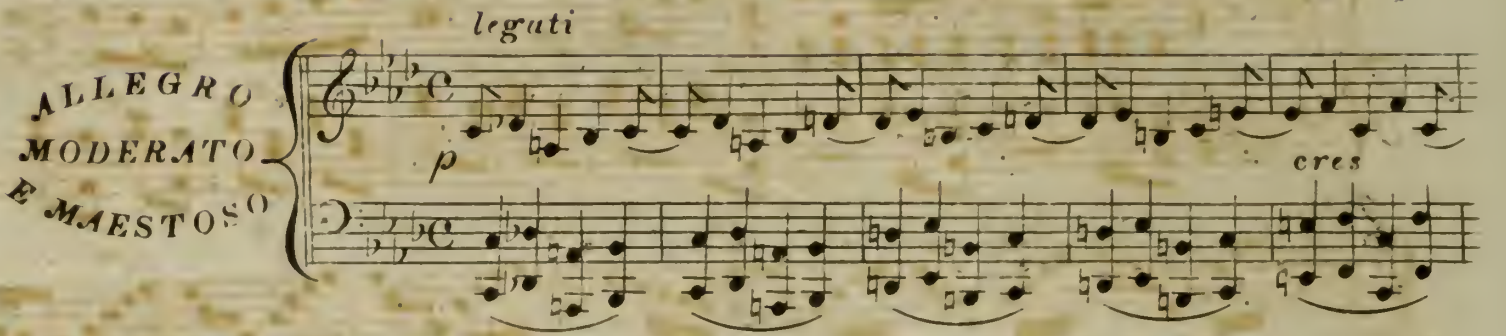
PRINTED BY GOULDING & SONS, 50, FLEET STREET, LONDON.

Aladdin (speaks) "You know the secret wishes of my Heart".

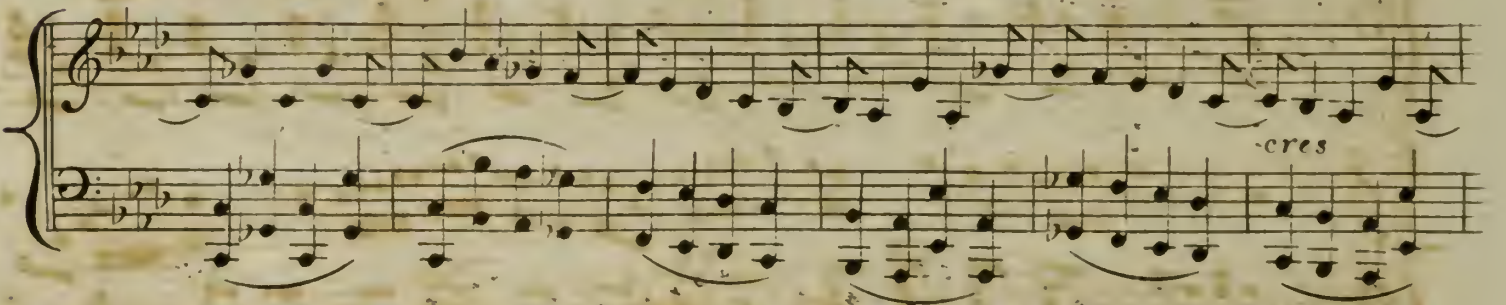
The 3 Genii sink — as the Palace Rises.

*legati*

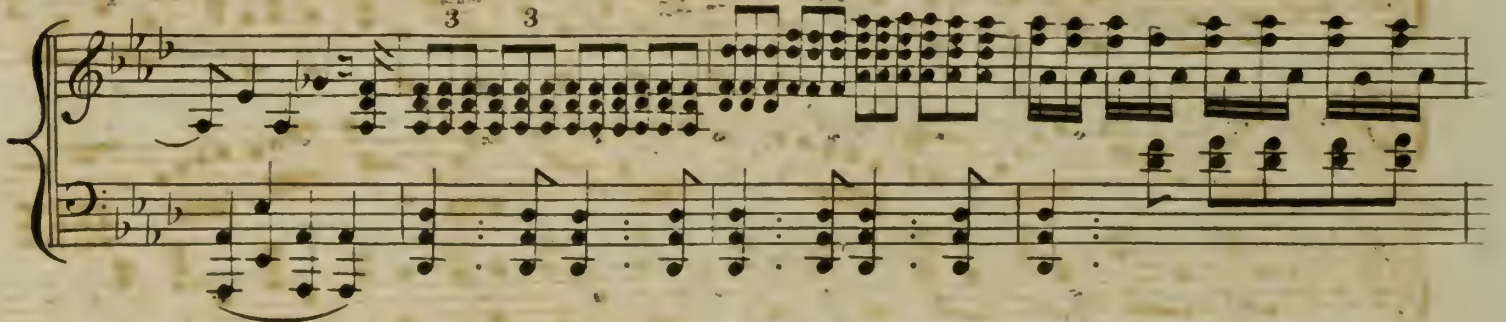
ALLEGRO  
MODERATO  
E MAESTOSO



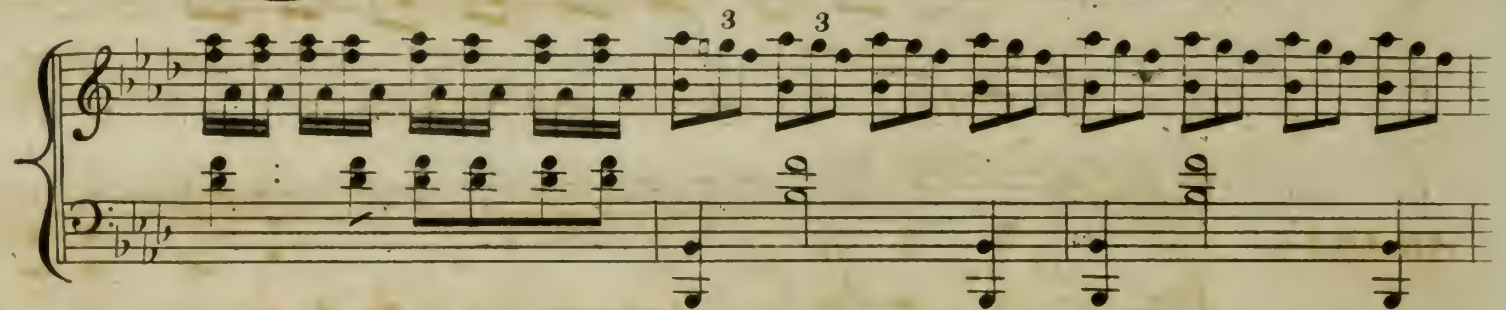
*p* *cres*



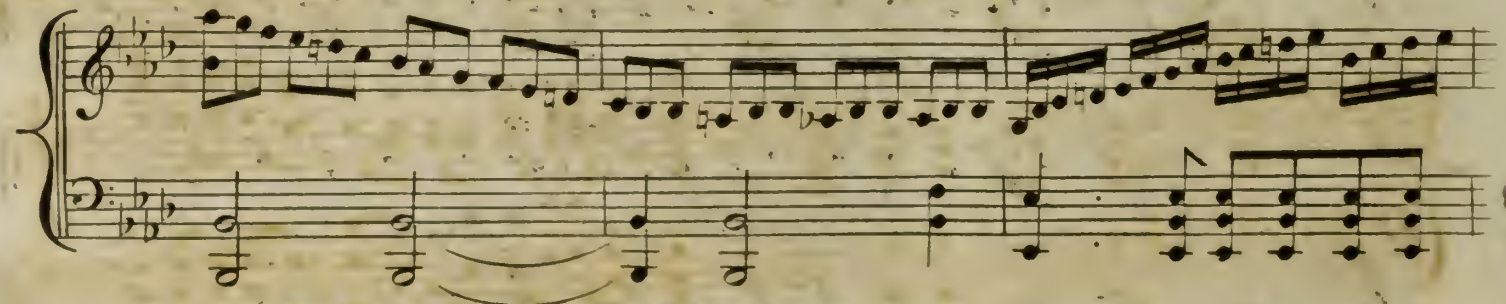
*cres*



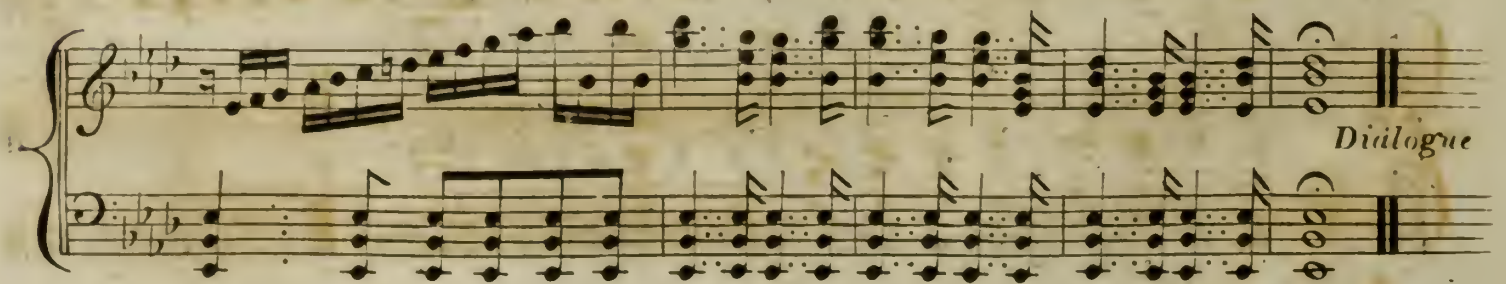
3 3 *p*



3 3 *p*



*p*



Dialogue

— my Sister — Brother .

FAIRY MARCH

Musical score for 'FAIRY MARCH' in 2/4 time, key of B-flat major. The score consists of four systems of grand staff notation (treble and bass clefs). The first system includes the instruction 'ff Corni' and 'ff'. The music features a rhythmic melody in the treble clef and a supporting bass line in the bass clef.

The Mufti unites Aladdin and Nourmahal

Tromboni &c:

ADAGIO

Musical score for 'The Mufti unites Aladdin and Nourmahal' in 3/4 time, key of B-flat major. The score is for Tromboni &c. and consists of three systems of grand staff notation. The first system includes the instruction 'ff ten' and 'f f ff'. The second system includes 'ff' and 'ff'. The third system includes 'tr' (trills) and 'tremolo' markings. The music is characterized by a slow, expressive melody in the treble clef and a bass line in the bass clef.

Aladdin

*Tremble, ye Genii in your Spheres!*

RECITATIVE & AIR,

Sung by

MR. HORN,

In the Romantic Opera of

ALADDIN

OR

THE WONDERFUL LAMP,

at the

Theatre Royal Drury Lane.

The Poetry by

Composed by

George Searle A.B.



HENRY R. BISHOP.

Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music, Ent. Sta. Hall.

Pr. 3/-

London, Printed by Goussing & Dalmaine, 20, Soho Square & to be had of all Music Sellers in the United Kingdom

ALLEGRO.

*f* Corno *f f* *p* tremolo *cres:* *f* *ff* Corni

*ff ff ff* tremolo *p*

*ff* *ff*

Aladdin

MOURAD.

*mf*

Trem = = ble ye Ge = nii in your

caves, Low hid be = neath the o = cean waves - - - - - *tremolo*

*p* *cres:* *ff*

*mf*

Trem = = ble ye Ge = nii of the Air, For soon my pow'r

Aladdin

my pow'r - - will reach you there!

*f f f* *ff* 3

*rf* 3

**ALLEGRO  
VIVACE  
STREPITOSO**

*ff* *rf*

*ff*

*f* *p*



Mine thou shalt be, Mine thou must, Mine thou

*con spirito*

shalt be, mine thou must, I'll not let thy powers rust, I will live as none be =

*mf cres: f*

= fore, E'er have liv'd on life's dull shore, E'er have liv'd on life's dull shore:

*cres: lr rf rf ten:*

Yet my spirits never sink, Nor my weary eye = = lids wink, Nor my weary

*mf cres f f f f*



Pearls and diamonds they shall be, But as

pebbles of the sea, And the air that round me blows - the air that round me blows,

*dol: sosten:*  
Breathe - - - but of the morning rose - - -

*Soave e p* *Clar.:* *Flauto* *Clar.:*

*Corni*

Breathe - - Breathe but of the rose - - -

*tr* *tr* *tr* *tr* *6* *6* *6* *6*

*slen<sup>o</sup> pp*

*Aladdin*

Yet my spirits never sink, ne-ver, never, never sink,

No! Nor my wear = y eye = = lids wink, Nor my eye = lids

wink, Nor my weary eye = lids wink: I will ever youthful

*Scherzoso*

be, Sickness shall not come near me, Night and day the wine shall

*espress:*

flow, And the fair = = = est round me glow - - - - the fair = = = =

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The lyrics are: "flow, And the fair = = = est round me glow - - - - the fair = = = =".

*dol.*

= = = = est round - - - me glow.

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes marked with a '3' above it. The piano accompaniment features a section marked *espress:* and *ff*. The lyrics are: "= = = = est round - - - me glow."

Mine thou shalt be, Mine thou must, Mine thou

The third system shows the vocal line and piano accompaniment. The piano accompaniment is marked with a forte *f* dynamic. The lyrics are: "Mine thou shalt be, Mine thou must, Mine thou".

shalt be, Mine thou must, I'll not let thy powers rust, I will live as none be-

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment is marked with a mezzo-forte *mf* dynamic. The lyrics are: "shalt be, Mine thou must, I'll not let thy powers rust, I will live as none be-".

*8<sup>va</sup>*

fore, E'er have liv'd on life's dull shore, E'er have liv'd on life's dull shore:

*gva* *loco h*

*cres:* *h* *rf* *rf* *ten:*

Yet my spirits never sink, Nor my weary eye = lids wink, Nor my weary

*ff* *mf* *cres:* *f* *f* *f* *f*

eye = lids wink; I will ever youthful be, Sickness shall not come

*f* *f* *f* *p*

near me, Night and day the wine shall flow, And the fairest round me

*h*

glow, Yet my spi = rits never sink, Nor my eye = = = = lids

wink, Yet my spi = = rits never sink, Nor my eye = = = = = lids

wink, No my spirits ne = = ver sink, never, never sink.

PRINTED BY GUTHRIE & CO. LTD.  
SOMERSET  
LONDON

Ere the Stars of Night arise.

D U E T.

Sung by

Miss Stephens & Miss Johnson,

in the Romantic Opera of

ALADDIN

The Poetry by

or the Wonderful Lamp,

George Soane A.B.

Theatre Royal Drury Lane,

Composed by

HENRY R. BISHOP,



Ent. Sta. Hall.

Price 2s.

Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music

London, Printed by Goulding & D'Almaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

ANDANTINO  
un poco  
ALLEGRO  
ma  
ESPRESSIVO.

Musical score for 4 Corni. f. with dynamics f, p, dol and tempo markings. Includes the word 'ten' above the staff.

Nourmahal

First system of vocal and piano accompaniment. Includes lyrics: 'Ere . . . the stars . . . of' and dynamic markings f, p, soave: e p/ sempre.

night . . . a - rise . . . Oh! . . . re - turn, re - turn . . . . to

Second system of vocal and piano accompaniment.



ALADDIN

me Yes'ere stars of night a\_\_rise . . . yes'ere stars of

*mf*

*tr* tenderly (Nourmahal) tenderly (Aladdin) (Nourmahal)  
 night a\_\_rise, I'll return Oh! return I'll return Oh! return

(Nourmahal) Oh! re\_\_turn to me Oh! re\_\_turn or or  
 (Aladdin) I'll return to thee I'll re\_\_turn . . . to thee . . . . . to me

*f* *p* *pp*

(Nourmahal)  
 No the days so long . . . so long . . . . .

*f* *p*

... till night with, oh with the eve . . . re - turn - to me!

(Aladdin) Yes! with evenings purple light, . . . . yes! with evenings purple light

(Nourmahal) *espress* Oh! return Oh! return Oh! re -

*espress* Ill return Ill return Ill return to

turn to me, Oh! re - turn return or to me

thee Ill re - - turn . . . . . to thee . . . . .

*piu animato*

No no the days so long till

eve, with, Oh! with the noon, re - turn to me,

*ardently*

Yes! yes with noon . . . believe, with noon be - lieve believe



"New Lamp for Old!"

Quintetto & Chorus,

Sung by Miss Johnson, Mr. Hair &c. &c. &c.

In the Romantic Opera

The Poetry by ALADDIN George Soutie A.B.

OR The Wonderful Lamp; at the Theatre Royal, Drury Lane,

Composed by

HENRY R. BISHOP,



Ent. Sta. Hall.

Price

Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music.

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BALLET of BAYADERES.

*Larghetto*  
*Grazioso*

*Soave, e legatissimo*

The musical score consists of three systems of piano accompaniment. Each system has a treble clef staff on top and a bass clef staff on the bottom. The first system includes the tempo markings 'Larghetto' and 'Grazioso' on the left, and the performance instruction 'Soave, e legatissimo' in the center. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, slurs, and articulation marks.

Aladdin

**MOURAD**  
(without)

**PIANO**

**FORTE**

*f*

New Lamps for old - - - !

*colla parte*

*All<sup>o</sup> Moderato*

*Nourmahal*

New Lamps for old! New Lamps for old!

*Mourad ad lib:*

*Zuleika*

*f*

New Lamps for old - - !

I would he sold

*colla voce*

*p*

*a tempo*

Aladdin

Leila

*rf* new love for old! I would he sold *rf* new love for old!

*f* Now: New Lamps for old! New Lamps for old! Mesrou - Mesrou -  
*f* Zul: New Lamps for old! New Lamps for old!  
*f* Lei: New Lamps for old! New Lamps for old!

*mf* *f/p* *fp*

Go, call him in - Go call him in.

*fp* *f/p* *f* *cres.* *cres.*

Mesroutr

Allow the hum-blest of your Slaves - - - to say!

*rf* *rf*

Aladdin

*Nour:*  
*rf*

*Mesroul:*  
*sotto voce*

Say nothing, but o = bey - - - but o = bey obey. If this were

told If this were told - - - If this were told.

*Nour:*  
*rf* *Angrily*

Look Mesroul - to yourself - Mes = = = = = rour -

Mes = rour - - Look to yourself Mesroul look to your =



= self.

*Mourad*  
*ff*  
 New Lamps for old - - - -  
*hr*  
*cres: f*  
*p*

*Nourm: to Zuleika*  
 There  
*p*  
*mf*  
*p*  
*pp*

is a Lamp on yon = der shelf - Ea = = = = ten with rust,  
*All? Spiritoso*  
*f*  
*p*

Aladdin

Dir= ty and old e= = nough to win the dear= = est friend - the

friend of dirt and dust!

*Mourad* (as he enters) *New*

*Nourm:*  
(mimicking him)

Lamps for old ! Old

*Mourad*

Lamps for new ! New

Aladdin

Lamps for old - - - - - New - -

*f* *p* *f* *p* *p*

Lamps - - - - - for old!

(Zuleika re-enters with

*hr* *hr* *mf* *cres:* *fz* *f*

the Magic Lamp) Zuleika

Old

*f*

Lamps for new - - - - -

*rf* *ff* *ff* *ff*

*Piu Moto*  
*Corni*

(Mourad snatches the

First system of musical notation for the Corni part. It consists of two staves (treble and bass clef) in common time. The music features several triplet markings (indicated by a '3' above or below the notes) and dynamic markings of piano (*p*) and fortissimo (*ff*).

Lamp, and throws off his disguise)

*Nour:* *ff*  
*Zule:*  
*Leila:*

Ah! - - - - -

*Mes:*

Ah! - - - - -

Second system of musical notation, primarily piano accompaniment. It consists of two staves (treble and bass clef) in common time. The music features a fortissimo (*ff*) dynamic marking and continues the accompaniment from the first system.

*Mourad (Triumphantly)*

Vic-to-ria! Vic-to-ria! Vic-to-ria! The Lamp - - - is mine! Victoria Vic

Third system of musical notation, featuring the vocal line for Mourad. It consists of a single staff in treble clef, common time. The music features a fortissimo (*ff*) dynamic marking and the lyrics: "Vic-to-ria! Vic-to-ria! Vic-to-ria! The Lamp - - - is mine! Victoria Vic".

- - - to - - - - ria! The Lamp - - - is mine Vic-to-ria Vic-

Fourth system of musical notation, primarily piano accompaniment. It consists of two staves (treble and bass clef) in common time. The music continues the accompaniment for Mourad's vocal line.

Aladdin



Corni (The Palace begins to Ascend)

Allegro  
Vivace,  
ma non  
troppo  
Presto.

Mourad

To A = = fri = ca!

a = = way!

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of chords and eighth notes. A dynamic marking of *f* (forte) is present in the right hand.

Second system of musical notation. The right hand continues with a melodic line, and the left hand features a more active accompaniment with eighth notes and chords. A dynamic marking of *p* (piano) is visible in the left hand.

Third system of musical notation. The right hand has a melodic line with some rests, and the left hand has a complex accompaniment with many beamed notes. Dynamic markings include *p* and *f*.

Fourth system of musical notation. The right hand has a melodic line with some rests, and the left hand has a complex accompaniment. A dynamic marking of *f* is present. There are some handwritten annotations above the staff: "eres = cen = do".

Fifth system of musical notation. The right hand has a melodic line with some rests, and the left hand has a complex accompaniment. Dynamic markings include *ff* and *rf*.

Sixth system of musical notation. The right hand has a melodic line with some rests, and the left hand has a complex accompaniment. Dynamic markings include *rf* and *ff*. The system ends with a double bar line.

PRINTED BY GOULDING & SONS OF LONDON

WHO FIRST WILL STRIKE THE DEER!

The Poetry by G. Soane A.B.

Composed by Henry R. Bishop.

Corni (The Huntsmen enter)

Musical notation for Corni (The Huntsmen enter) in 6/8 time, marked *ff*.

Piano accompaniment for the first system, marked *f* and *ff*.

Vocal staves for Alto, Tenore 1mo, Tenore 2do, and Basso, all singing the lyrics: "Who first will strike the deer! 'Tis I where woods are".

Piano accompaniment for the second system, marked *ff*.

Vocal staves for the continuation of the song, with lyrics: "greenest; 'Tis I, by fountain clear, 'Tis I will strike the deer! Who".

Piano accompaniment for the third system.

Aladdin



first will strike the deer? 'Tis I where woods are greenest; 'Tis I by fountain  
 first will strike the deer? 'Tis I where woods are greenest; 'Tis I by fountain  
 first will strike the deer? 'Tis I where woods are greenest; 'Tis I by fountain  
 first will strike the deer? 'Tis I where woods are greenest; 'Tis I by fountain

clear, 'Tis I will strike the deer! Then echo, and echo, By  
 clear, 'Tis I will strike the deer! Then echo the horn and echo, and echo, By  
 clear, 'Tis I will strike the deer! Then echo the horn and echo, and echo, By  
 clear, 'Tis I will strike the deer! Then echo, and echo, By

hill and lonely fell; Then echo echo By fount and  
 hill and lonely fell; Then echo the horn, and echo and echo By fount and mos = sy  
 hill and lonely fell; Then echo the horn, and echo and echo By fount and mos = sy  
 hill and lonely fell; Then echo and echo By fount and mos = sy

dell, By fount, and dell. Ride on ride on 'till Even = = ing

dell, By fount, and dell. Ride on ride on 'till Even = = ing

dell, By fount, and dell. Ride on ride on 'till Even = = ing

dell, By fount, and dell. Ride on ride on 'till Even = = ing

drear = i = ly creeps, O'er skies, and the flow'ret wear = i = ly sleeps.

drear = i = ly creeps, O'er skies, and the flow'ret the flow' = ret sleeps. Ride

Ev' = = = ning creeps, O'er skies, and the flow'ret wear = i = ly sleeps. Ride

Ev' = = = ning creeps, O'er skies, and the flow'ret the flow' = ret sleeps.

Ride on, ride merrily on, ride on, ride on, ride

on, ride merrily on, ride on, ride on, ride on, ride on, ride

on, ride merrily on, ride on, ride on, ride on, ride on, ride

Ride on, ride merrily on, ride on, ride on, ride on, ride

on ride on - - - - -

on ride on - - - - -

on ride on - - - - -

on ride on - - - - -

*ff*

**SOLI.**

*dot:*  
(1<sup>st</sup> Huntsman) Who'll sing his dy=ing knell? 'Tis

*dot:*  
2<sup>d</sup> D<sup>o</sup> Who'll sing his dy=ing knell? 'Tis

*dot:*  
3<sup>d</sup> D<sup>o</sup> Who'll sing his dy=ing knell? 'Tis

*dot:*  
(4<sup>th</sup> & 5<sup>th</sup>) Who'll sing his dy=ing knell? 'Tis

*dim:*

I, where shades are sweetest, By brink of fountain well I'll sing his dy=ing

I, where shades are sweetest, By brink of fountain well I'll sing his dy=ing

I, where shades are sweetest, By brink of fountain well I'll sing his dy=ing

I, where shades are sweetest, By brink of fountain well I'll sing his dy=ing

*dim:*

knell; Who'll sing his dy-ing knell! 'Tis I where shades are sweetest, By  
 knell; Who'll sing his dy-ing knell! 'Tis I where shades are sweetest, By  
 knell; Who'll sing his dy-ing knell! 'Tis I where shades are sweetest, By  
 knell; Who'll sing his dy-ing knell! 'Tis I where shades are sweetest, By

brink of fountain well, I'll sing his dy-ing knell. *CORO* Then  
 brink of fountain well, I'll sing his dy-ing knell. *ff* Then echo the horn and  
 brink of fountain well, I'll sing his dy-ing knell. *ff* Then echo the horn and  
 brink of fountain well, I'll sing his dy-ing knell. *ff* Then

echo, and echo, By hill and lonely fell, Then echo, echo  
 echo, and echo, By hill and lonely fell, Then echo the horn, and echo, and echo By  
 echo, and echo, By hill and lonely fell, Then echo the horn, and echo, and echo By  
 echo, and echo, By hill and lonely fell, Then echo, and echo By

SOLI

By fount and dell, by fount and dell. Ride on 'till ev'ning shadows  
 fount and mos = sy dell, by fount and dell. Ride on 'till ev'ning shadows  
 fount and mos = sy dell, by fount and dell. Ride on 'till ev'ning shadows  
 fount and mos = sy dell, by fount and dell. Ride on 'till ev'ning shadows

CORO

drear = i = ly rest, O'er skies, and the day star sleeps in the west. Then  
 drear = i = ly rest, O'er skies, and the day star sleeps in the west. Then  
 drear = i = ly rest, O'er skies, and the day star sleeps in the west. Then  
 rest, rest, O'er skies, and the day star sleeps in the west. Then

dol.

echo the horn, and echo, and echo the horn, the horn! Ride on 'till ev'ning  
 echo the horn, and echo, and echo the horn, the horn! Ride on 'till ev'ning  
 echo the horn, and echo, and echo the horn, the horn! Ride on 'till ev'ning  
 echo the horn, and echo, and echo the horn, the horn! Ride on 'till ev'ning

sha=dows drear=i=ly rest O'er skies and the day star Sleeps in the

sha=dows drear=i=ly rest O'er skies and the day star Sleeps in the

sha=dows drear=i=ly rest O'er skies and the day star Sleeps in the

sha=dows rest rest O'er skies and the day star Sleeps in the

west Ride on ride merrily on ride on ride on ride

west Ride on,ride merrily on,ride on,ride on ride on ride on ride

west Ride on,ride merrily on,ride on,ride on ride on ride on ride

west Ride on,ride merrily on ride on ride on ride on ride

on ride on - - - -

on ride on - - - -

on ride on - - - -

on ride on - - - -

PRINTED BY GOULDING & CO. 50, SOHO SQUARE, LONDON, W.

The Days of the Valley are o'er,

Sung by

Miss Stephens,

in the Romantic Opera of

ALADDIN

OR

THE WONDERFUL LAMP,

at the Theatre Royal Drury Lane,

The Poetry by

Composed by

George Soane A.B.

HENRY R. BISHOP,

RRB

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ANDANTE  
LARGHETTO

Musical score for Horn (Corno) in G major, 2/4 time. The score consists of two staves. The upper staff is marked with a forte (f) dynamic. The lower staff is marked with a piano (p) dynamic. The music features a melodic line in the upper staff and a harmonic accompaniment in the lower staff.

ALADDIN.

Musical score for the first line of the song. It includes a vocal line and a piano accompaniment. The lyrics are: "The days of the valley are o'er, When Roses were". The piano part is marked with forte (f) and piano (p) dynamics.

Musical score for the second line of the song. It includes a vocal line and a piano accompaniment. The lyrics are: "twi'd round my door, I dwell in a palace instead, And a". The piano part continues with a steady accompaniment.

Aladdin

di = a = dem cir = cles my head, Now a di = a = dem cir = cles my

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are "di = a = dem cir = cles my head, Now a di = a = dem cir = cles my". A dynamic marking of *tr* (trill) is placed above the first measure of the vocal line. The piano accompaniment starts with a bass clef and a key signature of one flat. It includes dynamic markings of *f* (forte) and *p* (piano).

head; Whose locks un = brai = ded Play'd round it un = sha = ded: But the

The second system continues the vocal line and piano accompaniment. The lyrics are "head; Whose locks un = brai = ded Play'd round it un = sha = ded: But the". The vocal line includes a dynamic marking of *Espress:* (Espressivo) above the final measure. The piano accompaniment features a dynamic marking of *pp* (pianissimo) in the lower staff.

days of the valley - the days of the val = ley are fled are

The third system continues the vocal line and piano accompaniment. The lyrics are "days of the valley - the days of the val = ley are fled are". The vocal line includes a dynamic marking of *Slen<sup>o</sup>* (Sostenuto) above the final measure. The piano accompaniment features a dynamic marking of *pp* (pianissimo) in the lower staff.

fled. The days of the valley had hours, Of

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "fled. The days of the valley had hours, Of". The piano accompaniment features dynamic markings of *ff e ten:* (fortissimo e tenuto), *ff* (fortissimo), and *p* (piano) in the lower staff.



plea = sure and hope in its bowrs, But life now flows on in delight, Like a

summer all joyous and bright; Now a di = a = dem cir = = cles my

head, Whose locks un = = brai = ded Play'd round it un = = sha = ded; But the

days of the valley: the days of the valley are fled are fled.

PRINTED BY GOULDING & CO  
SOHO SQUARE  
LONDON

THOU ART GONE!

Sung by

M<sup>rs</sup>. *Wickham*

In the Romantic Opera of

The Poetry by

ALADDIN

Geo. Scribe, A.B.

or the Wonderful Lamp,  
Theatre Royal, Drury Lane.

Composed by

HENRY R. BISHOP,

Price 1/6.

Int. Sta. Hall.

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ALLEGRO  
AGITATO  
ma non  
troppo Presto

The SCHAH.

Thou art gone! thou art gone! Fair = est!

rarest! dear = est one! Once my pleasure! now my pain!

Aladdin

now my pain! Thou art gone! art gone - - - for e = ver! for

*ff ten p legati*

e = ver, - for ever! I shall ne = ver see those dovelike eyes a = gain! I shall

*pp*

*Larghetto Affettuoso*

ne = = ver see those eyes a = = gain. Fare = well now - the

*ova loco p e leg<sup>o</sup>*

pomp of pow = er! . Fare = = well now - - Love's mystic bow = er! -

Pomp and Love are vain = = ly spoken. When the heart, the heart, with

*cres* *fz* *fz* *p* *sost.*

grief with grief is broken. But he shall die - he shall

*Tempo 1<sup>mo</sup>*

*ff* *mf*

die! - tho' in his veins - Per = = = = sia's noblest

*cres.* *p*

blood should spring He shall die! were he the son Of a

*f* *ff* *mf*

thou = = = = sand Kings - him = self a King Thou art gone for

*f ten:* *rf* *cres.* *ff* *ff* *ff* *ff* *p*

e = = ver - gone for ever! I shall ne = ver see those dove - like

*Largh<sup>to</sup>. Affet<sup>o</sup>*  
 eyes - - a gain - Fare - well Spear and fal = chion

glancing, Fare = well steed thy gallant prancing, Pomp and

*cres.*  
*ten:*

Love are vain = = = ly spo = ken When the heart - the heart with

*fz* *fz* *p* *sosten:* *esp:* 3

grief with grief is broken.

*ff*

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# That Doom is Death,

FINALE TO ACT 2.

Sung by

Mrs. Stephens, Miss Tucker &c.

In the Romantic Opera

The Poetry by

ALADDIN, OR THE WONDERFUL LAMP;

George Swayne, A. B.

at the Theatre Royal, Drury Lane,

Composed by

HENRY R. BISHOP,

Est. Sta. Hall.

Price 2/6

Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music

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*Allegro  
Moderato  
Maestoso*

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) with a key signature of one flat and a 2/4 time signature. The music begins with a forte (ff) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

*Aladdin* *The Schah!*

That doom is death! It is not in the breath of

Musical notation for the vocal entry of Aladdin and The Schah. The vocal line is on a single staff, and the piano accompaniment is on two staves. Dynamics include *f*, *rf*, and *p*.

*Aladdin* *espress*

mor-tal man to change your fate! That doom that doom is

Musical notation for Aladdin's solo part. The vocal line is on a single staff, and the piano accompaniment is on two staves. Dynamics include *mf*, *rf*, and *p*.

CORO

*Suprano* *pp* death that doom is death Al... lah is

*Alto* *pp* Al... lah is

*Tenore* *pp* Al... lah is

*Bassi* *pp* Al... lah is

Musical notation for the chorus, featuring four vocal parts (Suprano, Alto, Tenore, Bassi) and piano accompaniment. The vocal parts enter with a *pp* dynamic and sing the words 'Al... lah is'. The piano accompaniment is on two staves.

great... Al... lah is great... But,

great... Al... lah is great...

great... Al... lah is great...

great... Al... lah is great...

Oh! to fall from such a height In to end-less night!

*rf p*

*soave ed espress*

Fair Nour... ma-hal, ... too, ... So beautiful! so ...

*pp voave*

**CORO**

true! Al... lah! as great... Al...

Al... lah! as great... Al...

Al... lah! as great... Al...

Al... lah! as great... Al...

lah! is great! - - - - -

lah! is great! - - - - -

lah! is great! - - - - -

lah! is great! - - - - -

*Corni*

*ff* Al... lah! is

*ff* Al... lah! is

*ff* Al... lah! is

*ff* Al... lah! is

*ff* Al... lah! is

great - - - - -

great - - - - -

great - - - - -

great - - - - -

great - - - - -

*tremolo*

*cres* *rf*



Aladdin

Al... lah... is great... Al...  
 Al...  
 Al...  
 Al...  
 Al...

dim pp

lah! is great...  
 lah! is great...  
 lah! is great...  
 lah! is great...  
 lah! is great... The Muezzin (without) To

ppp CORO

Hark! from the min-aret high in air, The Mu-  
 Hark! from the min-aret high in air, The Mu-  
 Hark! from the min-aret high in air, The Mu-  
 pray'r to pray'r Hark! from the min-aret high in air, The Mu-

ez - - zin is call - - ing to eve - ning pray'r to eve - - - ning pray'r - - -

ez - - zin is call - - ing to eve - ning pray'r to

ez - - zin is call - - ing to eve - ning pray'r to eve - - - ning pray'r

ez - - zin is call - - ing to eve - ning pray'r to eve - - - ning pray'r To

*The Muezzin*

*ppp* CORO

Hark! from the min\_aret high in air, The mu\_etz - zin is call ing to

*ppp* Hark! from the min\_aret high in air, The mu\_etz - zin is call ing to

*ppp* Hark! from the min\_aret high in air, The mu\_etz - zin is call ing to

*ppp* pray'r Hark! from the min\_aret high in air, Hark!

*ppp* *legiti* *dim*

eve - ning pray'r I

eve - ning pray'r

eve - ning pray'r *The Muezzin*

hark *p* To pray'r

*ff* *f f f f*

shall not I shall not die! ----- That

*f ten ff ff f f f f*

voice, call-ing man to pray'r For-bids -----

*espress rf# pp souve*

For-bids ----- me. to

*f f cres*

des- pair.

Aladdin

to des- pair

*ff CORO*

Al lah!

Al lah!

Al lah!

Al lah!

*ff*



*sostenuto*

Thou hast giv'n us day, and it is fair! Thou hast

Thou hast giv'n us day, . . . . . *ppp* Thou hast

Thou hast giv'n us day, and it is fair! Thou hast

Thou hast giv'n us day, and it is fair! Thou hast

*pp*

giv'n us night, to pil\_\_ low care! But night or day to thee we

giv'n us night, to pil\_\_ low care! But night or day to thee we

giv'n us night, to pil\_\_ low care! But night or day to thee we

giv'n us night to pil\_\_ low care! to thee we

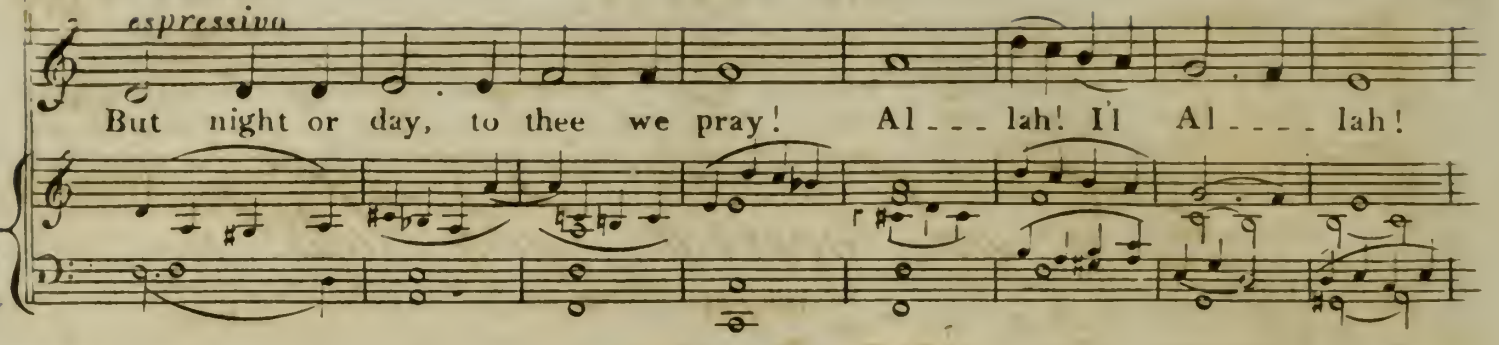
pray Al... lah! I'l Al... lah! Al... lah! I'l Al... lah!

pray Al... lah... I'l Al... lah! I'l Al... lah! I'l Al... lah!

pray Al... lah! I'l Al... lah! I'l Al... lah! I'l Al... lah!

pray Al... lah! I'l Al... lah! Al... lah! I'l Al... lah!

But night or day, to thee we pray! Al... lah! Il Al... lah!



Al... lah! Il Al... lah! Al... lah! Il Al... lah! Al... lah!

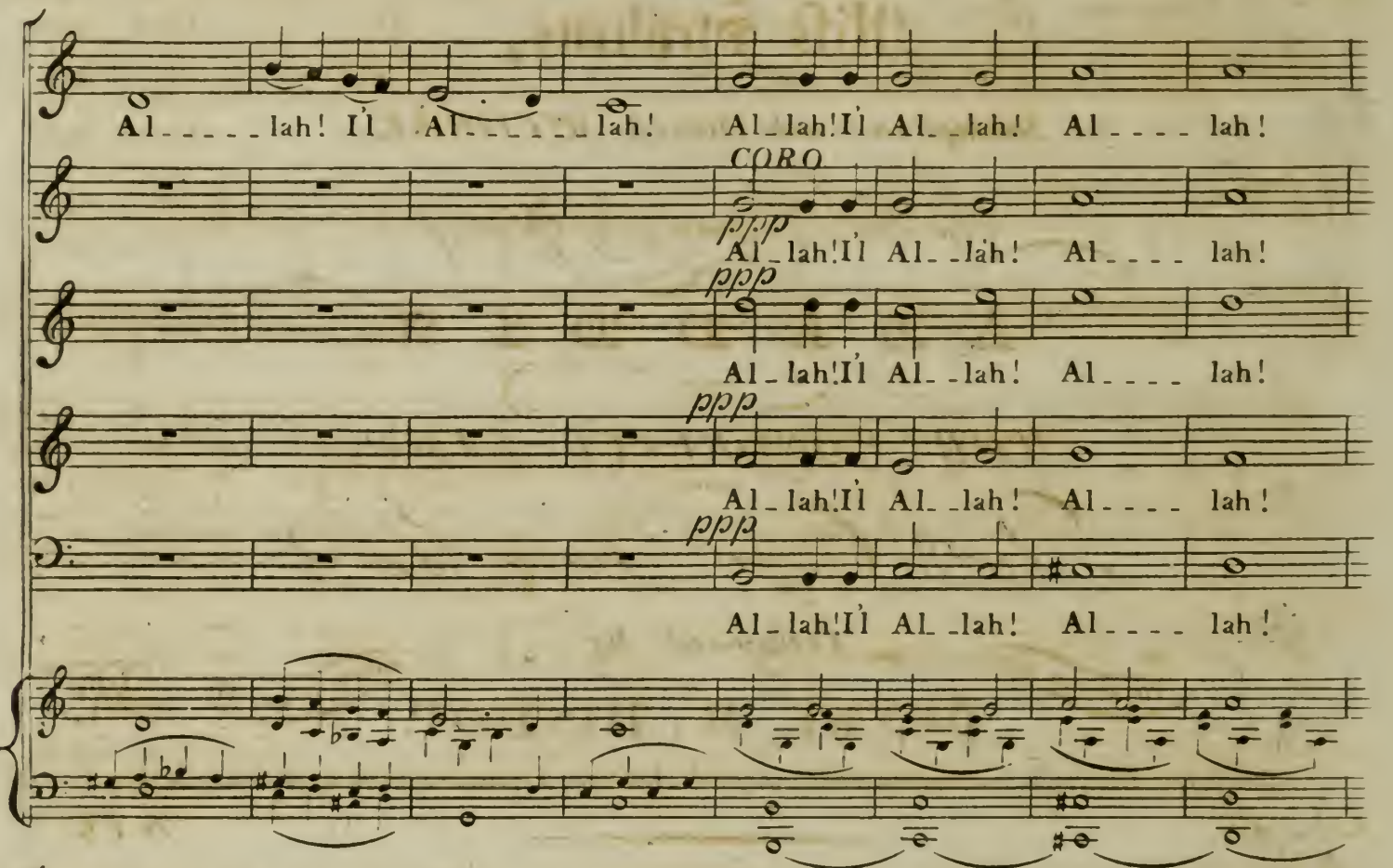
*COBO*

*ppp* Al... lah! Il Al... lah! Al... lah!

*ppp* Al... lah! Il Al... lah! Al... lah!

*ppp* Al... lah! Il Al... lah! Al... lah!

*ppp* Al... lah! Il Al... lah! Al... lah!



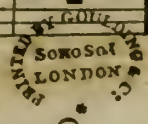
*pppp* Al... lah! Il Al... lah! Al... lah! Al... lah!

*pppp* Al... lah! Il Al... lah! Al... lah! Al... lah!

*pppp* Al... lah! Il Al... lah! Al... lah! Al... lah!

*pppp* Al... lah! Il Al... lah! Al... lah! Al... lah!

*pppp* Al... lah! Il Al... lah! Al... lah! Al... lah!



*In my Power a Lady Weeps!*

Sung by

**Miss Stephens,**

Accompanied on the VIOLA by **M<sup>r</sup>. T. COOKE.**

*in the Romantic Opera of*

**A L A D D I N**

OR

**THE WONDERFUL LAMP,**

at the

*Theatre Royal Drury Lane.*

Composed by

The Poetry by

**HENRY R. BISHOP.**

George Scane AB.



*Composer of the Music to the Theatre Royal Drury Lane, & Professor of Harmony & Composition at the Royal Academy of Music.*

*Ent. Six Hats*

*Pr. 1/6*

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*Viola Obligato*

**ANDANTINO**

**GRAZIOSO**

*With Passion, and Energy*

Aladdin

*Espress:*

*ff ten:*

**ALADDIN.**

In my bow = er a La = = = dy weeps In my

*Viola*

*mf ten:*

cot an in = = = fant sleeps; 'Tis there oh! there,



I would be there, Or let me die in my des-

= = pair. On the hills where I should

*f* *dim.* *mf*

be Bro = = thers, Sis = = ters call for me! 'Tis there oh!

there I would be there Or let me die in

my des = pair. By the stream I

lov'd so well, Pines for me the young ga =

= zelle, 'Tis there oh! there I would be there

or let me die in my des = pair.

WHEN UNDA, THE GENIUS of the RING APPEARS.

*Aladdin*

— about my limbs a deadlier wreath! off! off!

**MODERATO**  
*ma*  
**BRILLANTE**

*mf* *p*

*soave*

*Aladdin*

*It is night beneath the Sea,*  
(Sung by)

*Miss Percy,*

*In the Romantic Opera.*

*The Poetry by*

**A L A D D I N**

*Geo. Saxe, A. B.*

*or the Wonderful Lamp;*

*at the*  
**Theatre Royal, Drury Lane,**

*Composed by*

**HENRY R. BISHOP,**

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*8va*

**ALLEGRO**  
**SCHERZOSO**

*Flauti p*

*cres mf*

*Unda*

It is, night beneath the sea, We were

*loco*

*ab p stacc:*

**\*\* Original Key Ab**

dancing merrily mer\_ri\_ly Many as the sands of O - - cean,

Many as the leaves in mo - tion, When the zephyr the zephyr of the

spring Through the forest waves his wing: waves his wing It is

*Playfully*

night beneath the sea, We were dancing merrily merrily; Many as the sands of

*Flute*

O - cean, Ma - - - ny as the leaves in mo - tion, We were

*f f f p*

*Grazioso*

dancing merrily; merrily merrily dan - cing merrily merrily dan - cing

merrily merrily dan - cing we were dancing merrily

*cres mf f*

Yet at the voice of your spell, I have

*p*

*espress*

left the sprite I lov'd so well. And now, now, what are your wishes,

*dol* *p*

*marcato*

say? Slave of the Ring, I'm ready to o - - - bey. It is

*pp*

*Playfully*

night be - - - neath the sea; It is night be - neath the

*a tempo*

*f ed animato*

sea, We were dancing merrily merrily Many as the sands of

*Fl:* *pp* *cres* *mf*

*mf*  
o - cean, Ma - ny as the leaves in motion We were dancing merrily

*f f f p*

*Grazioso*  
*mf*  
merrily merrily dan - cing merrily merrily dan - cing merrily merrily.

*pp*

dan - cing we were dancing mer - ri - ly.

*ad lib*

*mf ff*

*f f*

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Ring! the Ring! The little gol = den Ring! - - Mightier than sage or

*f* *p* *ppp* *simili* *f*

King is he who wears - - the Ring!

*f*

(They gradually disappear)

*f* *p*

*cres.* *f* *p*

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The Schah shall hear us

ALLA  
MARCIA

*ff* 4 Trombe

Musical notation for 4 Trombe, featuring a treble and bass clef, a key signature of two flats, and a common time signature. The notation includes various rhythmic values and dynamic markings.

Musical notation featuring triplets (marked with '3') in both the treble and bass staves. The notation includes various rhythmic values and dynamic markings.

Musical notation concluding with a double bar line. The notation includes various rhythmic values and dynamic markings.

Aladdin

*My Nanny, my noble God!*

Sung by

MR SINCLAIR,

The Poet by

A L A D D I N

George Searle A.B.

or the Wonderful Lamp,

at the Theatre Royal, Drury Lane.

Composed by

HRB

HENRY R. BISHOP.

Ent. Sta. Hall.

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ALLEGRO  
VIVACE

The SCHAH

My A = = = = ra = by my no = = = ble steed, Now bear - - - -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a B-flat major key signature. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and fortissimo (*ff*).

- - - me with your won = = = ted speed; And

The second system continues the vocal line and piano accompaniment. The vocal line has a more rhythmic character with some slurs. The piano accompaniment maintains its eighth-note texture. Dynamics include fortissimo (*ff*) and forte (*f*).

this good service done, No rein shall curb my gallant steed a = =

The third system shows the vocal line and piano accompaniment. The vocal line has a melodic contour with some grace notes. The piano accompaniment features a more complex rhythmic pattern with some chords. Dynamics include piano (*p*) and fortissimo (*ff*).

= gain, Shall curb - - - - my gal = = = lant steed a = gain. My

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line ends with a fermata. The piano accompaniment features a crescendo leading to a fortissimo (*ff*) section. Dynamics include forte (*f*), piano (*p*), *cres:*, and fortissimo (*ff*). The system ends with a *dol:* marking.

Aladdin

A = = = = ra = by - - - my no = = = = ble steed Now bear - - -

- - me with your won = = = = ted speed now bear me with your won = = = = ted

*ad lib:*

speed. A hun = = = dred slaves at night and

morn, Shall bring - - thee Ye = = = = men's gol = = = = den corn, The

sil = = = ver wa = = ters from - - the mead my A = = raby my

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "sil = = = ver wa = = ters from - - the mead my A = = raby my". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It begins with a forte (*f*) dynamic and includes various rhythmic patterns and slurs.

A = raby, my no = = = ble steed! My A = = = = ra = = by - - - my

*ad lib:*

The second system continues the vocal line with the lyrics "A = raby, my no = = = ble steed! My A = = = = ra = = by - - - my". An *ad lib:* marking is placed above the vocal line. The piano accompaniment features a forte (*f*) dynamic and includes a piano (*p*) section towards the end of the system.

no = = = ble steed, Now bear - - - - me with your won = = = ted

The third system continues the vocal line with the lyrics "no = = = ble steed, Now bear - - - - me with your won = = = ted". The piano accompaniment includes a fortissimo (*ff*) section and a piano (*p*) section.

speed bear me with your won = = ted speed. 3 The trumpet

*ad lib:*

The fourth system concludes the vocal line with the lyrics "speed bear me with your won = = ted speed. 3 The trumpet". An *ad lib:* marking is present above the vocal line. The piano accompaniment features a fortissimo (*ff*) dynamic and includes several triplet markings (indicated by the number 3) in the bass line.

Aladdin

sounds! To horse! To horse - - -

The first system of music features a vocal line in a treble clef with a key signature of two flats. The lyrics are "sounds! To horse! To horse - - -". The piano accompaniment consists of two staves: the right hand plays chords and single notes, while the left hand plays a rhythmic pattern of triplets, indicated by a '3' above the notes.

Nor hills nor wave must check our

The second system continues the vocal line with the lyrics "Nor hills nor wave must check our". The piano accompaniment continues with similar textures, including triplets in the left hand.

course, But bear me now with won = ted

The third system has the lyrics "course, But bear me now with won = ted". The piano accompaniment includes dynamic markings: *cres:* (crescendo) and *f* (forte).

speed: My A = ra = by my A = ra = by my gal = = = lant

The fourth system has the lyrics "speed: My A = ra = by my A = ra = by my gal = = = lant". The piano accompaniment includes dynamic markings: *cres:*, *f*, and *ad lib.* (ad libitum).



stead my A = = = = ra = by - - - my no = = = = ble stead now

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'stead' followed by a series of eighth notes for 'my A = = = = ra = by - - - my no = = = = ble stead now'. The piano accompaniment consists of chords and moving lines in both hands, with dynamics markings *p* and *f*.

bear - - - - me with your won = = = = ted speed now

The second system continues the vocal line with 'bear - - - - me with your won = = = = ted speed now'. The piano accompaniment features a steady rhythmic pattern with dynamics markings *p* and *f*.

*ad lib.*  
bear me with your won = = = = ted speed.

The third system is marked *ad lib.* and contains the vocal line 'bear me with your won = = = = ted speed.'. The piano accompaniment includes a *ff* section with a dense, rapid chordal texture.

The fourth system shows the piano accompaniment continuing with a *ff* dynamic marking. The system concludes with a double bar line and repeat signs.

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*Yet Dearer to her the Desert wild,*  
ROMANCE, Sung by

MISS STEPHENS & MISS JOHNSON,

*Aladdin or the Wonderful Lamp,*

*at the Theatre Royal, Drury Lane,*

Composed by

HENRY R. BISHOP,

*Enc. Str. Ball.*

*Price*

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Aladdin

PASTORALE

Yet dearer to her the de = = = sert wild, With

*p Arpa* *pp*

him - - she loves tho'a pea = = sant child - - - tho'a pea = = sant child - -

*pp*

*Nourm:*

Oh! dear = er to her the de = = = sert wild, With him - - she loves tho'a

*p*

pea = = = sant child - - - - - tho'a pea = = = = sant child - - -

*pp* *mf* *pp*

Aladdin

*Rapidly fades the shooting star,*

**T R I O,**

*in the Romantic Opera of*

**A L A D D I N**

OR

**The Wonderful Lamp,**

*at the Theatre Royal Drury Lane,*

*The Libretto by*

*Composed by*

*George Soane Esq.*



**HENRY R. BISHOP.**

*Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music.*

*Ent. Sta. Hall.*

*Pr 1/6*

*London, Printed by Goulding & Dalmaine, 20, Soho Square & to be had of all Music Sellers in the United Kingdom.*

*Astra*  
*Mellora*  
*Corrella*

Rapidly fades the shooting star, Yet we have fallen swifter

Rapidly fades the shooting star, Yet we have fallen swifter

Rapidly fades the shooting star, Yet we have fallen swifter

far, Rapidly fly the beams of night, Yet we rush'd in our swifter

far, Rapidly fly the beams of night, Yet we rush'd in our swifter

far, Rapidly fly the beams of night, Yet we rush'd in our swifter

\* This TRIO is Sung without Accompaniment

flight, Sprite of the gol - den ring, Haste on thy swift - est

flight, Sprite of the gol - den ring, Haste on thy swift - est

flight, Sprite of the gol - den ring, Haste on thy swift - est

wing; Haste thee for 'ere yet day is done, Lost is the Lamp the Lamp is

wing; Haste thee for 'ere yet day is done, Lost is the Lamp the Lamp is

wing; Haste thee for 'ere yet day is done, Lost is the Lamp the Lamp is

won Lost is the Lamp the Lamp is won Lost is the

won Lost is the Lamp the Lamp is won Lost is the

won Lost is the Lamp the Lamp is won Lost is the

Lamp the Lamp is won . . . . . the Lamp is won.

Lamp the Lamp is won the Lamp is won . . . . .

Lamp the Lamp is won the Lamp is won . . . . .

This section contains three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range. The piano accompaniment is in the left hand, providing harmonic support for the vocal lines. The music is in a minor key and features a mix of eighth and sixteenth notes.

This is repeated till the Palace has descended.

This section consists of three systems of piano accompaniment. Each system has a treble and bass clef staff. The music is a rhythmic and melodic accompaniment for the repeated vocal phrase. It features a steady eighth-note pattern in the bass and a more melodic line in the treble. The section ends with a double bar line and repeat dots.

FINALE.

to the Romantic Opera of

A L A D D I N

The Poetry by

George Scane Esq.

OR

The Wonderful Lamp.

at the

THEATRE ROYAL DRURY LANE,

Composed by

HENRY R. BISHOP.

Composer of the Music to the Theatre Royal Drury Lane & Professor of Harmony & Composition at the Royal Academy of Music.

ADAGIO.

Musical notation for the first system, featuring piano accompaniment with a forte (ff) dynamic and a tenor clef.

Allegro molto.

Musical notation for the second system, featuring piano accompaniment with a forte (ff) dynamic and a crescendo (cres.) marking.

ASTRA.

Vocal line for ASTRA with lyrics: We are free! Thy hand has rent the spell that made us

MELLORA.

Vocal line for MELLORA with lyrics: We are free! Thy hand has rent the spell that made us

CORELLA.

Vocal line for CORELLA with lyrics: We are free! Thy hand has rent the spell that made us

Piano-forte

Piano accompaniment for the vocalists, marked with a forte (ff) dynamic.

Aladdin.

slaves..... Roll a way like

slaves..... Roll a way like

slaves..... Roll a way like

*fz fz fz fz p*

waves..... To the caves where we slum... ber'd For a.....

waves..... To the caves where we slum... ber'd For a.....

waves..... To the caves where we slum... ber'd For a.....

*cres. mf*

...ges un... num... ber'd with the Sap... phire blue and gra... nite

...ges un... num... ber'd with the Sap... phire blue and gra... nite

...ges un... num... ber'd with the Sap... phire blue and gra... nite

*cres. f cres.*

CORO.

*grcy.*  
*ff* Oh! day of joy..... There ne'er shall be..... a tale like  
*ff* Oh! day of joy..... There ne'er shall be..... a tale like  
*ff* Oh! day of joy..... There ne'er shall be..... a tale like  
*ff* Oh! day of joy..... There ne'er shall be..... a tale like

*f*

The Schah.

this for minstrel sy My Chil.....dren to..... my breast.....  
 this for minstrel sy  
 this for minstrel sy  
 this for minstrel sy

*rf p*

..... Oh may you ne ver know..... the tears..... you've caus'd to

*legati.* *cres.* *mf*



flow and ye I am too blest to let a harsh doom

*mf* *mf* *mf* *f*

*CORO.*

fall..... I par..... don And he who best.....

*ff* *ff* *ff* *ff*

And he who best.....

And he who best.....

And he who best.....

And he who best.....

*Piu moto*

..... of the Lamp shall sing..... He..... shall be

..... of the Lamp shall sing..... He..... shall be

..... of the Lamp shall sing..... He..... shall be

..... of the Lamp shall sing..... He..... shall be

*Piu moto*

call'd..... the min..... strel King..... the min.....  
call'd..... the min..... strel King..... the min.....  
call'd..... the min..... strel King..... the min.....  
call'd..... the min..... strel King..... the min.....

..... strel King:.....  
..... strel King:.....  
..... strel King:.....  
..... strel King:.....

*Allegro*

End of the Opera.

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**S O N G S**

A Damsel stood to watch the fight	BISHOP	1	6
* Ah can I e'er forget thee Love	D <sup>o</sup>	1	6
* Are you angry Mother	D <sup>o</sup>	2	
A Lover's eyes can gaze	PARRY	2	
* Ah why did I gather	EMDIN	1	6
Arabian Ballad "Ah bright is the blush"	PARRY	1	6
Ah! me what eyes hath Love	BISHOP	1	6
* And ye shall walk	D <sup>o</sup>	1	6
Bee's wing	RAWLINGS	2	
Battle of the Angels	BISHOP	4	
* Be mine dear maid	D <sup>o</sup>	1	6
* Bewilder'd maid	BRAHAM	2	
* Bid me discourse	BISHOP	2	
Blind minstrel	D <sup>o</sup>	1	6
Blow ye gentle gales	WARE	2	
By the simplicity	BISHOP	1	6
Camel's Bell	D <sup>o</sup>	1	6
Captain Bell "Parody on Isabel"		1	6
Can we banish the past	BISHOP	2	
County Guy	D <sup>o</sup>	1	6
Come Love to me	D <sup>o</sup>	2	
Dance is deserted	D <sup>o</sup>	2	
Donald the pride of Dumblaine	MACGAE	2	
Deep in a dungeon	BISHOP	2	
Echo Song	D <sup>o</sup>	2	
Every Bullet has its Billet	D <sup>o</sup>	1	6
Farewell thou coast of Glory Arranged by	D <sup>o</sup>	1	6
Fair was my love Comic	D <sup>o</sup>	1	6
Fair Haide	KIALLMARK	2	
Farewell to the highlands	BISHOP	1	6
Fair thee well	KIALLMARK	2	
Fair one take this rose	M <sup>S</sup> MILES	1	6
Fly forward my Boat	STEVENSON	2	
Gaily Moscow's Bells	BARNETT	1	6
Hark sweet Echo o'er the hill	D <sup>o</sup>	1	6
Here like the gem	BISHOP	2	
Hear Cupid hear	D <sup>o</sup>	1	6
* He's all the world to me	D <sup>o</sup>	1	6
Heave one sigh for me at parting	LODER	2	
Helena	BISHOP	1	6
Hither! Love, hither! "Serenade"	RAWLINGS	2	
* Home! sweet home!	BISHOP	1	6
Hours of sorrow	Arranged by D <sup>o</sup>	2	
Hope of youth	D <sup>o</sup>	2	
Hundreds the noblest wait on her throne	D <sup>o</sup>	2	
* I dinna care to tell	PARRY	1	6
If love had lent you	BISHOP	1	6
I'll watch for thee	STEVENSON	2	
* In happier hours	BISHOP	2	
In my bower a Lady weeps	D <sup>o</sup>	1	6
* Isabel "Wake dearest wake"	D <sup>o</sup>	2	
Is't art I pray or nature	D <sup>o</sup>	1	6
I'll love thee night and day love	D <sup>o</sup>	1	6
* Is there a heart that never lov'd	BRAHAM	2	
Julio told me when we parted	BISHOP	1	6
Lamp of my life	D <sup>o</sup>	2	
Let us seek the yellow shore	D <sup>o</sup>	2	
Little love is a mischievous boy	D <sup>o</sup>	1	6
Love that follows fain	D <sup>o</sup>	2	
Lochnagar	D <sup>o</sup>	1	6
* Love has eyes	D <sup>o</sup>	1	6
Lo here the gentle lark	D <sup>o</sup>	2	
Lucy, Lucy dear wake to the spring	HORN	1	6
Maid of Athens	KIALLMARK	2	
* Mocking Bird Song	BISHOP		
My Ain little Wife	GARNETT	1	6
My Henry is gone	STEVENSON	2	
* My Native highland home	BISHOP	1	6
My Soldier love	D <sup>o</sup>	1	6
My Heart is sair	Arranged by PARRY	1	
My own native Isle	BISHOP	1	6
* Ne'er can the Rose	D <sup>o</sup>	1	6
Nelson	BRAHAM	3	
Not in the pictured Halls	BISHOP	1	6
Norah the pride of Kildare	PARRY	1	6
* O twine a wreath	D <sup>o</sup>	1	6
O Come my love	KIALLMARK	2	
O light bounds my heart	BISHOP	2	
O still remember me	D <sup>o</sup>	1	
O sweet is the gale	D <sup>o</sup>	6	

O there's a mountain palm	BISHOP	1	6
O well do I remember	D <sup>o</sup>	1	6
O then I think of thee	D <sup>o</sup>	1	6
Oh! thou obdurate	D <sup>o</sup>	1	6
Oh time thou shalt not boast &c:	D <sup>o</sup>	1	6
O tell me Mary dear	STEVENSON	2	
* O leave me to my sorrow	D <sup>o</sup>	2	
Of woman's smile	COOKE	1	6
* Pilgrim of Love (Orynthia my beloved)	BISHOP	2	
Rest my child	D <sup>o</sup>	1	6
Shame to manhood	D <sup>o</sup>	2	
* Should he upbraid	D <sup>o</sup>	2	
Sing Willow	D <sup>o</sup>	1	6
Sister I have lov'd thee well	D <sup>o</sup>	1	6
* Soldier gratitude	D <sup>o</sup>	1	6
Sons of Freedom	D <sup>o</sup>	2	
* Smile again my bonnie lassie	PARRY	1	6
Take all my loves	BISHOP	1	6
* Tell me my heart	D <sup>o</sup>	2	
The days of the valley are o'er	D <sup>o</sup>	1	6
The Sun is o'er the mountain	D <sup>o</sup>	1	3
The Ring! the little golden ring	D <sup>o</sup>	2	
Tremble, ye genl! Recit & Air	D <sup>o</sup>	2	6
* 'Tis sweet to take the bonnie lake	WATSON	1	6
Tell me have you seen a toy	WARE	1	6
The love that follows fain	BISHOP	2	
The Earlie's bride	MC GORE	1	6
The Soldier frae the War return'd	D <sup>o</sup>	1	6
The voice of a stranger	G. B. HERBERT	1	6
Thou art lovely in every place	D <sup>o</sup>	1	6
There is a grief &c:	Arranged by BISHOP	2	
When in disgrace	D <sup>o</sup>	2	
When I have seen the hungry ocean	D <sup>o</sup>	1	6
When clouds of sorrow	D <sup>o</sup>	2	
When Orpheus lost his blooming bride	KIALLMARK	2	
* Waters of Elbe	PARRY	2	
When day was scarcely dawning	BISHOP	2	
When the sails are furld	HERBERT	1	6
Ye little birds that blithely sing	BISHOP	2	
Yes! I'll gang to the ewebughts	M <sup>S</sup> MILES	2	
When the warm moon	T. COOKE	1	6
Young Ellen	D <sup>o</sup>	1	6
Ye silent stars	D <sup>o</sup>	2	
Yes thou art gone	KIALLMARK	2	

**D U E T S**

* As it fell upon a day	BISHOP	2	
Away when we flee love	D <sup>o</sup>	2	
Ah weep not Lady	D <sup>o</sup>	2	
* Come hither thou little foot page	D <sup>o</sup>	2	6
Ere the stars of night arise	D <sup>o</sup>	2	
If thou canst live &c:	VERTUE	2	
I love thee	BISHOP	1	6
* Lo! when showers descending	Arranged by D <sup>o</sup>	2	
Must there for ever	D <sup>o</sup>	2	
* My Pretty Page	D <sup>o</sup>	2	6
* Minute Gun at sea	KING	1	6
Now at moonlight's fairy hour	THOMPSON	2	
On a day	BISHOP	2	
O why is love's celestial dream	VERTUE	2	
Say tho' you strive	BISHOP	2	6
See, oh see	D <sup>o</sup>	2	
Shall I those beauties prize	BRAHAM	2	
Sir stranger turn	BISHOP	2	
Tell me gentle stranger	PARRY	2	
To distant lands repairing	BISHOP	2	6
To smiles more bewitching	D <sup>o</sup>	2	
Was it the Nightingale's note of love	D <sup>o</sup>	2	
* When thy Bosom	BRAHAM	2	6
When a little farm	MAZZINGHI	2	
Whilst inconstant fortune smiles	BISHOP	2	
We are two roving minstrels	PARRY	2	

**T R I O S**

Crabbed Age and Youth	BISHOP	2	6
Breath my harp	D <sup>o</sup>	1	6
How beautiful are the fields	D <sup>o</sup>	1	6
Vesper Bell	D <sup>o</sup>	3	
The Generous Heart	PARRY	1	6

